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इदमु त्यत पुरस्तमं पुरस्ताज् ज्योति :—ऋक् , IV. 51
'This ever-recurring Light of the East'



Editor
Gopikamohan Bhattacharya

KURUKSHETRA UNIVERSITY

1980-81

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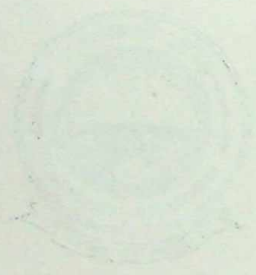
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Editorial Note

We present to the hands of scholars this combined volume XVI 1980 and XVII 1981 issues. The delay is mainly due to the late availability of journals both Indian and foreign. We are thankful to the subscribers and scholars for their co-operation in bringing out this publication. But inspite of our best efforts we are still behind two years. This volume contains 497 abstracts of important research articles on Sanskrit and Indology.

We are extremely grateful to the authorities of the University Grants Commission for subsidising the publication cost of this Digest. The Visiting team of the UGC in their 5th Plan report appreciated the standard and utility of this publication.

I wish to express our gratitude to our Vice-Chancellor Dr. Ganpati Chandra Gupta who has been taking keen interest in the development of the study and research of Sanskrit and Indology in the University.

On behalf of the Board of Editors, I wish to request the readers of this journal to contribute abstracts of their articles published in Research Journals, from time to time, for publication in this Digest.

I should specially thank Dr. (Smt.) Manjula Girdher, Research Assistant for collecting the Research information, preparing the Authors' Index, compiling the title of Doctoral theses and looking through the proofs. Shri Murari Lal Sharma, Dy. Supdt. and Mrs. Usha Sharma deserve thanks for rendering help in its preparation and publication.

My thanks are also due to the members of the Editorial Advisory Board and colleagues in the Faculty for their co-operation and advice from time to time. Dr. D.B. Sen Sharma, Chairman of Sanskrit Deptt. also deserves thanks for looking through the proof and assisting in editorial work.

I am also thankful to Mr. T. Philip, Manager, Printing and Publications and his staff for bringing out this volume.

G. Bhattacharya

Abstract

The purpose of this study was to investigate the effect of a 12-week training program on the physical fitness and health of sedentary middle-aged men. The study was conducted in a laboratory setting and involved a group of 20 men who were randomly selected from a local community. The men were divided into two groups: a control group and an experimental group. The control group remained sedentary throughout the study, while the experimental group participated in a supervised exercise program consisting of three sessions per week. The exercise program included cardiovascular and strength training exercises. Physical fitness was assessed using a variety of tests, including a maximal oxygen consumption test, a 1000-meter run test, and a 15-minute step test. Health was assessed using a series of questionnaires that measured lifestyle factors, such as diet, smoking, and alcohol consumption.

The results of the study showed that the experimental group experienced significant improvements in physical fitness and health compared to the control group. The experimental group showed a significant increase in maximal oxygen consumption, a decrease in the time taken to complete the 1000-meter run, and a decrease in the number of steps taken during the 15-minute step test. Additionally, the experimental group showed significant improvements in lifestyle factors, including a decrease in smoking and alcohol consumption, and an increase in diet quality.

In conclusion, the results of this study suggest that a 12-week supervised exercise program can significantly improve physical fitness and health in sedentary middle-aged men. The study also suggests that lifestyle changes, such as smoking cessation and improved diet, can be achieved through a supervised exercise program.

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Journals Consulted for Abridgment

N.B. :—*Journals utilised for abridgment for this issue.

AA	Artibus Asiae, Ascona (Switzerland)	English
*AAIHSR	Adhyayana-Anusandhāna, Institute of Higher Studies and Research, Bāpū Nagar, Jaipur	Hindi
AAn.	American Anthropologist, Washington	English
AArc.	Acta Archaeologica, Budapest	English
AAs.	Acta Asiatica, Tokyo	Bi-lingual
*ABORI	Annals of the Bhandarkar Oriental Research Institute, Poona	English
Ad.	Adab, Kabul (Afghanistan)	Bi-lingual
Adv.	Advent, Pondicherry	English
Æ	Annee Epiographique, Paris (France)	French
Afg.	Afghanistan, Kabul (Afghanistan)	English
AFIB	Anjomen e Farhang e Iran e Bastan Tehran (Iran)	Bi-lingual
AFS	Asian and African, Studies	English
*AI	Ancient India, Bulletin of the Archæological Survey of India, New Delhi	English
AIS	Assam Information, Shillong	Hindi
AJ	Antiquaries Journal, London	English
*AJA	American Journal of Archæology, America	English
*AJL	Ajasra, Lucknow	Sanskrit
*AJP	Australian Journal of Philosophy	English
Alo.	Alocana, Delhi	Hindi
AM	Asia Major, London	English
*AMB	Astrological Magazine, Bangalore	English
Ami.	Amity, Bombay	English
An.	Anthropologist, Delhi	Bi-lingual
Ana.	Anandavana	Marathi
Anc.	Anekant, Delhi	Hindi
Ant.	Antiquity, Cambridge	Bi-lingual
Anv.	Anveṣaṇā, Research Journal of L.B. Shastri Kendriya Sanskrit Vidyapeetha, New Delhi	Hindi
Anu.	Anvikṣa, Jadavpur University, Calcutta	Bi-lingual
AO	Archiv Orientalni. Praha (Czechoslovakia)	Multi-lingual
AOB	Acta Orientalia, Budapest	Be-lingual
AOC	Acta Orientalia, Copenhagen	English
*AORM	Annals of Oriental Research, University of Madras, Madras	Multi-lingual

*AP	Aryan Path, Bombay	English
APak.	Ancient Pakistan	English
APh.	Acta Philologica Scandinavia, Copenhagen	English
*APQ	American Philosophical Quarterly, Pennsylvania	Bi-lingual
AQ	Art Quarterly, Michigan (U.S.A)	English
AQG	Assam Quarterly, Gauhati	English
Ar.A	Arts Asiatique, Paris	English
ARB	Asiatic Research Bulletin, Seoul (South Korea)	English
Arc.	Archæology, New York	English
Arc.J	Archæological Journal, London	English
Arc. R	Archæological Reports, London	English
Aryana	Aryana, Kabul (Afghanistan)	Persian
*As.B	Asian Studies, Bombay	English
ASEA	Asiatische Studien Etudes Asiatiques, Bern (Switzerland)	Bi-lingual
*ASK	Abhinava. Surabharati, Kanpur	Sanskrit
ASP	Asian Studies, Quezon City (Philippines)	English
As. R.	Asian Review, London	English
*AUJR	Agra University Journal of Research, Agra	Bi-lingual
*BAHA	Bulletin of Ancient History and Archæology, University of Saugar, Saugar	English
BAICE	Bulletin of Sri Aurobindo International Centre of Education, Pondicherry	English
BASI	Bulletin of the Anthropological Survey of India, Calcutta	English
BASOR	Bulletin of the American School of Oriental Research, Baltimore (U.S.A.)	English
BASPR	Bulletin of the American School of Pre- Historic Research, Harvard	English
BBPG	Bulletin of the Baroda Museum and Picture Gallery, Baroda	English
*BCGV	Bulletin of the Chunnilal Gandhi Vidya Bhavana, Surat	Bi-lingual
BDAC	Bibliographa D' Archæology Classical, Rome	French
*BDCRI	Bulletin of the Deccan College Research Institute, Poona	Bi-lingual
BDHM	Bulletin of the Department of History of Medicine, Hyderabad	English
*BEFEO	Bulletin de L' Ecole Francaise D' Extreme Orient, Paris (France)	French
Ber.	Berytus, Copenhagen	English
Bha.	Bharati, Varanasi	English
*Bhm.	Bhārata Manisha, Varanasi	English

Bh. V	Bharatavarsh, Calcutta	Bengali
BIA	Bulletin of the Institute of Archæology, London	English
BI (E) S	Bulletin of the Institute of Post-Graduate (Evening) Studies, Delhi	Bi-lingual
BIHR	Bulletin of the Institute of Historical Research, London	Multi-lingual
*BIMB	Boletim do Instituto Menezes Braganca, Bastora — Goa	French
*BISM	Bhārata Itihāsa Saṁśodhaka Maṇḍala Traimāsika.	Marathi
*BITC	Bulletin of the Institute of Traditional Culture, Madras	English
*BJ	Bhavan's Journal, Bombay	English
BJA	The British Journal of Aesthetics, London	English
BM	Burlington Magazine, London	English
*BMA	Bulletin of Museums & Archæology, U.P.	English
BMQ	British Museum Quarterly, London	English
BO	Bibliotheca Orientalis, Leiden	Bi-lingual
BOML	Bulletin of the Government Oriental Manuscript Library, Madras	Bi-lingual
BP	Bibliographie De La Philosophie, Paris (France)	Multi-lingual
BPP	Bengal Past and Present, Calcutta	English
BPSC	Bulletin of the Philological Society of Calcutta, Calcutta	English
*BPWM	Bulletin of the Prince of Wales Museum of Western India, Bombay	English
BRA	Bulletin Vanhet Rijks Museum, Amsterdam (Netherlands).	Dutch
*Br. V	Brahma Vidya, Adyar (Madras).	English
*BRMIC	Bulletin of the Rama Krishna Mission Institute of culture, Calcutta	English
*BS	Bharatiya Sahitya, Agra	Hindi
BSEI	Bulletin de La Societe des Etudes Indochinoises, Saigon	French
BSL	Bulletin de La Societe de Linguistic de Paris, Paris	French
*BSOAS	Bulletin of the School of Oriental and African Studies, London.	English
*BSSS	Bhārati-Śodh sāra-Saṁgraha, Jaipur.	Hindi
BT	Bulletin of Tibetology	English
BTLV	Bijdragen Tot Detaal Lan-En Volkenkund, The Hague	Dutch
Bu.	Buddhist, Colombo (Ceylon)	English
*BV	Bharatiya Vidya, Bombay	English

*CAJ	Central Asiatic Journal, The Hague (Netherlands)	Bi-lingual
CAR	Central Asian Review, London	English
*CASS	CASS Studies, Publications of the Centre of Advanced Studies in Sanskrit, University of Poona.	English
CC	Chinese Culture, Taiwan, China	English
CF	Cultural Forum. New Delhi	English
Cons.	Conspectus, New Delhi	English
CQ	China Quarterly, London	English
CR	Calcutta Review, Calcutta	English
CRB	Commenta ar Van hugo de Groot op de Lex Romana Burgundio-num, Amsterdam (Netherlands)	Dutch
CSSH	Comparative Studies in Society and History, The Hague.	English
CT	Ceylon Today, Colombo.	English
CUAHS	Calcutta University Department of Ancient Indian History and Culture, Souvenir, Calcutta	English
*DI	Darshan International, Moradabad	English
*DT	Darshanika, Traimasika, Faridcot	English
DUS	Dacca University Studies, Dacca	English
*EA	Eastern Anthropologist, Lucknow	English
EACS	East Asian Culture Studies, Tokyo	English
*EI	Epigraphia Indica, Delhi	English
EO	Ethical Outlook. California	English
EPh.	Etudes Philosophiques, Paris	French
Et	Ethics, Chicago	English
ETC	E.C.T., California (U.S.A.)	English
Eth.	Ethnos, Stockholm (Sweden)	English
EV	Epigraphika Vostoka, Moscow	Russian
*EW	East and West, Rome (Italy)	English
Exp.	Expedition, Philadelphia (U.S.A.)	English
FA	France-Asia, Tokyo	Bi-lingual
FL	Folk lore, Calcutta	English
FMJ	Federation Museum Journal, Kuala Lumpur (Malaysia)	English
GA	Gazette Des Beaux-Arts, Paris	Bi-lingual
Gav.	Gaveshana, Moradabad	Hindi
Gav. A	Gaveshana, Agra	Hindi
GCFI	Giornale Critica della Filosofia Italiana, Italy	English
*GI	Glory of India, A quarterly on Indology, Delhi	English
GK	Gengo Kenkyu, Tokyo	Bi-lingual

HD	Hinduism	English
Hib	Hibbert, London	English
HGST	Hiraga Genna riet son Temps, Paris	French
Hind.	Hindustani Traimasika, Allahabad	Hindi
*HJAS	Harward Journal of Asiatic Studies, Harward.	English
*HR	History of Religion, Chicago (U.S.A.)	English
HS	Historickz, Sbornik, Prague	Czech
HTR	Harvard Theological Review, Massachusetts (U.S.A.)	English
Hum.	Humanist, Ohio (U.S.A.)	English
*IA	Indian Antiquary, Bombay	English
IAC	Indo-Asian Culture, New Delhi	English
IArc.	Indian Archives, New Delhi	English
IAS	Indo-Asia, Stuttgart (W. Germany)	German
IC	Islamic Culture, Hyderabad	English
*IH	Indian Horizons, New Delhi	English
IHQ	Indian Historical Quarterly, Calcutta	English
*II	Indo-Iranica Calcutta	Bi-lingual
*IJJ	Indo-Iranian Journal, The Hague	Bi-lingual
*IJDL	International Journal of Dravidian Linguistics.	English
*IJHS	Indian Journal of History of Science, New Delhi.	English
*IJL	Indian Journal of Linguistics, Calcutta	English
IJP	Indian Journal of Parapsychology, Jaipur	English
*IL	Indian Literature, New Delhi	English
*ILn.	Indian Linguistics, Poona	English
*IMB	Indian Museum Bulletin, Calcutta	English
IMJ	Indian Music Journal	English
IMR	Indian Museum Review, Delhi	English
*Ind.	Indica, Calcutta	English
Inq.	Inquiry, Oslo (Norway)	English
ION	Instituto Orientate di Napoli, Roma	Bi-lingual
IPC	Indian Philosophy and Culture, Vrindaban	English
IPQ	International Philosophical Quarterly, New York.	English
*IPQP	Indian Philosophical Quarterly, Poona	English
IQ	Indian Quarterly, Delhi	English
IR	The Islamic Review, London	English
Iraq.	Iraq, London	English
IRev.	Indian Review	English
*IS	Indian Studies : Past and Present, Calcutta	English
*JA	Journal Asiatique, Paris (France)	French
*JAA	Journal of Archaeology in Andhra Pradesh	English

*JAIH	Journal of Ancient Indian History, Calcutta University, Calcutta	English
JAHR	Journal of the Andhra Historical Research Society, Rajamundry	Bi-lingual
*JAINS	The Journal of Academy Indian Numismatics and Sigillography, Indore.	English
*JAnt. JSB	Jaina Antiquary-Jaina Siddhanta Bhaskar Arrah (Bihar)	Bi-lingual
*JAOS	Journal of the American Oriental Society, New Haven (U.S.A.)	English
JAP	Journal of Analytical Psychology, London	English
*JARS	Journal of the Assam Research Society, Gauhati	English
JAS	Journal of the Asian Studies, Michigan (U.S.A.)	English
*JASB	Journal of the Asiatic Society, Bombay	English
*JASC	Journal of the Asiatic Society, Calcutta	English
JASK	Journal of the Asiatic Society Seoul, (S. Korea)	English
*JASOB	Journal of the Asiatic Society of Bangladesh, Dacca	English
JASP	Journal of the Asiatic Society of Pakistan, Dacca	English
JAU	Journal of the Annamali University, Annamalainagar.	Bi-lingual
JBHS	Journal of the Bombay Historical Society, Bombay.	English
JBR	Journal of the Burma Research Society, Rangoon.	English
*JBRSP	The Journal of the Bihar Research Society, Patna.	English
*JCRAS	Journal of the Ceylon Branch of Royal Asiatic Society, Colombo	English
JDHB	Journal of the Department of Humanities, University of Burdwan	English
JEAS	Journal of the East Asiatic Studies, Manila (Philippines)	English
*JESHO	Journal of the Economic and Social History of the Orient, Leiden	English
*JESI	Journal of the Epigraphical Society of India, Dharwar.	English
*JGJKSV	Journal of the Ganga Nath Jha Kendriya Skt. Vidyadeeth, Allahabad.	English
JGRS	Journal of the Gujarat Research Society, Bombay.	Bi-lingual

*JHR	Journal of Historical Research, Ranchi	English
*JHS	Journal of the Haryana Studies, Kurukshetra	Bi-lingual
*JI	Journal of Itihasa, State Archives, Govt. of Andhra Pradesh, Hyderabad	English
JIAP	Journal of Indian Academy of Philosophy, Calcutta	Bi-lingual
*JIBS	Journal of Indian and Buddhist Studies, Tokyo (Japan)	Bi-lingual
*JIH	Journal of Indian History, Trivandrum	English
*JIJ	Jinjñāsā : Journal of the History of Ideas and Culture, Jaipur	English
*JIMAI	Journal of Indian Museum Association of India, Bombay	English
*JIP	Journal of Indian Philosophy, Holland	English
*JJVB	Journal of the Jain Vishva Bharati, Ladanu (Rajasthan)	Bi-lingual
*JKer.U	Journal of the Kerala University Oriental Mss. Library, Trivandrum	Bi-lingual
*JKS	Journal of Kerala Studies, University of Kerala, Trivandrum	English
*JKU	Journal of the Karnatak University, Dharwad	English
*JMA	Jouanal of the Music Academy, Madras	English
JMBRAS	Journal of the Malaysian Branch of Royal Asiatic Society. London	English
*JMSB	Journal of the Maharaj Sayaji Rao University of Baroda, Baroda.	English
Jña.	Jñāneśvara	Marathi
JNAA	Journal of the National Academy of Administration, Mussorie	Bi-lingual
*JNSI	Journal of Numismatic Society of India, Varanasi.	English
*JOIB	Journal of Oriental Institute, Baroda	English
*JORM	Journal of Oriental Research, Madras	English
*JOS	Journal of Oriental Studies	English
JOU	Journal of Osmania University, Hyderabad	English
JP	Journal of Philosophy, New York	English
*JPHS	Journal of the Pakistan Historical Society, Karachi	English
JPR	Journal of Philosophical Review, New York	English
JPS	Journal of Polynesian Society, Willington (New-Zealand)	English
JPSK	Journal of Philosophical Studies, Kyoto (Japan)	English
JR	Journal of Religion, Chicago.	English
JRAS	Journal of Royal Asiatic Society of Great Britain and Ireland, London	English

JRCAS	Journal of Royal Central Asian Society, London	English
*JRS	Journal of Religious Studies, Guru Gobind Singh Department, Punjabi University, Patiala	English
JRU	Journal of Ranchi University, Ranchi	English
*JSAOU	The Journal of Sanskrit Academy, Osmania University, Hyderabad	English
JSEAH	Journal of the South-East-Asian History, Singapore	English
JSNDT	Journal of the Shrimati Nathibai Damodar, Thachersey.	English
*JSS	Journal of the Siam Society, Bangkok (Thailand)	English
*JSSS	Journal of South Seas Society, Singapore	Bi-lingual
*JSU	Journal of the Shivaji University, Kolhapur	English
*JTS	Journal of Tamil Studies, Madras	Multi-lingual
*JTSL	Journal of Tanjore Maharaja Serfoji's Sarasvati Mahal Library, Madras.	Multi-lingual
*JUB	Journal of the University of Bombay, Bombay	English
*JUG	Journal of the University of Gauhati, Gauhati	English
*JUP	Journal of the University of Poona, Poona	English
JWH	Journal of the World History, Paris	English
JYI	Journal of the Yoga Institute, Bombay	English
Kad.	Kadambani, New Delhi	Hindi
KHR	Karnatak Historical Review, Karnatak	English
KJ	Korea Journal, Seoul	English
*KJIRSA	Kosal Journal of the Indian Research Society of Avadh, Faizabad	Bi-lingual
KK	Kāmpila Kalpa, Saugar University, Sagar	Bi-lingual
*KN	Kala Nidhi, Varanasi	English
KNSAG	Koninklijk Neederlandsch Aadrikskunding Genootschap, Amsterdam (Netherlands)	Dutch
KS	Kant Studien, Koln (Germany)	German
KSDP	Kratkie Soobshchemya O Dokladakh Polevikh Issledo-vaniykh Instituta Arkheo- logi, Moscow	Russian
*KSK	Kala Saurabh, Kharragarh	Bi-lingual
KSP	Kannada Sahitya Parishat Patrika, Bangalore	Kannada
*KuRJ	Kurukshetra University Research Journal	Bi-lingual
Lan.	Language, Texas	English
LD	Light of Dhamma, Rangoon.	English
LEW	Literature East and West, New Paltz (N.Y.)	English

*LK	Lalit Kala, New Delhi	English
Lin.	Lingua, Amsterdam (Holland)	English
LSEWFAP	Le' Spraeck Ende Woord-Book De Frederick De Moutman, Paris	French
LTP	Less Etudes Philophique	French
Mad.	Madhyama, Allahabad	Hindi
Man.	Man, London	English
*Marg.	Marg, Bombay	English
*MB	Madhya Bharati, Jabalpur	English
*Mb.	Madhya Bharati, Saugar University, Sagar	Hindi
*MBB	Museum Bulletin, Baroda	English
*MBH	Maru Bharati, Pilani	Hindi
MBo.	Maha Bodhi, Calcutta	English
*ME	The Mathematics Education and Research Sewan (Bihar)	English
Med.	Medha, Raipur	Hindi
Metta.	Metta Kensington (Australia)	English
MFAB	Museum of Fine Arts Bulletin, Bosten	English
*MFEA	Museum for Eastern Antiquities, Stockholm (Sweden)	English
Mirh.	Mirh	Persian
Mind.	Mind, Oxford (England)	English
*MI	Man in India, Ranchi	English
MIOC	Memories of the Institute for Oriental Culture, Tokyo	English
MIP	Mother India, Pondicherry	English
MO	Mysore Orientalist, Mysore	Bi-lingual
Mon.	Monist, Kalifornia	English
MM	Metric Measures, Delhi	English
MMCP	Magadh Mahila College Patrika, Patna University, Patna	Bi-lingual
MR	Modern Review, Calcutta	English
MS	Modern Schoolman, Missouri (U.S.A.)	English
MSP	Marathi Samsodhan Patrika, Bombay	Bi-lingual
MUI	Majalla-i-Ulam-i-Islamiya, Aligarh	Persian
*MUJ	Marathwada University Journal, Aurangabad	Bi-lingual
MUJG	Magadh University Journal, Gaya	English
MUSRJ	Meerut University Sanskrit Research Journal, Ghaziabad (U.P.)	Hindi
Mus	Museum, Belgique (Belgium)	Multi-lingual
Mus.J	Museum Journal, London	English
MW	Muslim World, Hardford (U.S.A.)	English
NPA	Narodi Azli Afriki, Moscow	Russian
Nat.	Natya, New Delhi	English

*Nav.	Navabharata, Prajñā Pāṭhaśālā Maṇḍal, Wai District Satara, Mahārāshtra	Marathi
NC	Numismatic Chronicle, London	English
*NCPA	National Centre for Performing Arts. Bombay House, Bombay	English
ND	Numismatics Digest from Numismatics Society of Bombay	English
No	New Orient	English
*NPP	Nagari Pracarini Patrika, Varanasi	Hindi
*NUJ	Nagpur University Journal, Nagpur	Bi-lingual
NV	NV men, Leiden (Netherlands)	Bi-lingual
OA	Oriental Art, London	Bi-lingual
OB	The Orient, Bombay	English
OC	Oriental Culture, Tokyo (Japan)	Japanese
*OH	Our Heritage, Calcutta	Bi-lingual
OHRJ	Orissa Historical Research Journal, Bhuvaneshwar	English
OLZ	Orientalische Literature Zeitung : Journal of Oriental Literature, Leipzig (Germany)	German
*Or.	Orientalia (New Series), Rome	Multi-lingual
Orb.	Orbis, Louvain (Belgium)	Multi-lingual
Ori.	Oriens, Leiden (Netherlands)	Bi-lingual
OS	Orientalia Sucana, Uppasala (Sweden)	Multi-lingual
OT	Oriental Thought, Poona	English
OW	Orient/West, Tokyo (Japan)	English
PAPS	Proceedings of the American Philosophical Society, Philadelphia	English
*PB	Prabuddha Bharata, Calcutta	English
PBP	Prajñā-Bhārti, K.P. Jyaswal Research Institute, Patna	Bi-lingual
Per.	Personalist, Los Angeles (U.S.A.)	English
*PEW	Philosophy : East and West. Hawai	English
PH	Philosophy (Journal of the Royal Institute of Philosophy), London	English
Ph. Q.	Philosophical Quarterly, Scotland	
Phr.	Phronesis, Assen (Netherlands)	English
Pl.	Psychis International, Moradabad	English
PIM	Prace I Materialy, Lodzi (Poland)	Polish
PK	Prabuddha Karnatak, Mysore	Kannada
PKVRJ	The Punjabrao Krishi Vidyapeeth Research Journal, Akola	English
PO	Poona Orientalist, Poona	English
*PP	Parishad Patrika, Patna	Hindi
*PPB	Prachya Pratibha, Bhopal	Hindi

*PPO	Past and Present, Oxford	English
PQ	Pakistan Quarterly, Karachi	English
PR	Philosophical Review, New York	English
*PRK	Purakalpa, Varanasi	Hindi
*Pra	Prajñā, Varanasi	Bi-lingual
Pre.	Prerana, Jodhpur	Hindi
PRef.	Philosophia Reformata, Kampen (Netherlands)	Multi-lingual
PT	Purātattva, Bulletin of the Indian Archaeological Society, Delhi	English
PUJ	Patna University Journal, Patna	English
*PURB	Punjab University Research Bulletin (Arts), Chandigarh	English
*Pur.	Purana, Varanasi	Bi-lingual
QJMS	Quraterly Journal of Mythic Society, Bangalore	English
*QRHS	Quarterly Review of Historical Studies, Calcutta	English
*Que.	Qest, Bombay	English
RAA	Revenu D' Assyriologie et D' Archologie Oriental, Paris (France)	French
*RArc.	Revue Archæologique, Paris	French
Ras.	Rasavanti, Lucknow	Hindi
RB	Rajasthan Bharati Sadul Rajasthani Research Institute, Bikaner (Rajasthan)	Hindi
*RBR	The Researcher Bulletin of the Rajasthan Archaeology and Museum	Bi-lingual
RCAJ	Royal Central Asian Journal, London	English
RD	Religious Digest, Talangana, Ceylon	English
RDDO	Re'perture D' art et D' Archologie, Paris (France)	French
*RDSO	Rivista Degli Studi Oriental, Rome	Bi-lingual
RHR	Revue de l' Historie des Religions, Paris	French
RIB	Research Information Bulletin, Delhi	English
RJPS	Research Journal of Philosophy and Social Sciences, Meerut	English
RK	Rehnema-ye Ketab, Tehran (Iran)	Persian
*RL	Roop Lekha, New Delhi	English
*Rm.	Rtam, Journal of Akhil Bharatiya Sanskrit Parishad, Lucknow	Sanskrit
RM	Review of Metaphysics, New Haven	English
RO	Rocznik Orientalistyczny, Warszawa	Multi-lingual
RRL	Revue Romaine de Linguistiques, Bucharest, Rumania.	Multi-lingual

RSBDL	Recherches Sur La Biographic Du Buddha Dans Les Sutrapitaka Et Les Vinayapitaka Anciens	French Bi-lingual
RUS	Rajasthan University Studies, Jaipur	German
Sa.	Sacculum, West Germany	Russian
SA	Sovietskaya Archaeology, Moscow	
SAA	Soviet Anthropology and Archaeology, New York	English
*Sag.	Sagarika, Sagar	Sanskrit
Sam.	Sanskriti, New Delhi	Hindi
Sams.	Samsodhak, Dhulir (India)	Marathi
*Smvid	Samvid Sanskrit Traimāsiki Bhāratiya Vidyā Bhavan, Bombay	Sanskrit
Sap.	Saptasindhu, Patiala	Hindi
*Sar.	Sarasvati, Allahabad	Hindi
Sav.	Savita, Ajmer	Hindi
SB.	Sodha Bharati, Lucknow	Bi-lingual
*SBB	Sur Bharati, Baroda Sanskrit Mahavidyalaya, Baroda	Sanskrit
SE	Sovietskaya Ethnografia, Moscow	Russian
*SIE	Studies in Indian Epigraphy, Journal of the Epigraphical Society of India, Mysore	English
SIJ	Sino-Indian Journal, Calcutta	English
Sin.	Singolica	Bi-lingual
*SJB	Studien zum Jainismus and Buddhismus (Gedenkschrift für Ludwig Alsdorf), Alt- und Neu-Indische Studien, Seminar für Kultur und Geschichte Indiens Universität Hamburg	German
SK	Self-Knowledge, London	English
Smb.	Sambodhi	Multi-lingual
SMJ	Sarawak Museum Journal, Sarawak	English
SN	Sangeet Natak, New Delhi	English
*Sod. Pat.	Sodha Patrika, Udaipur	Hindi
*SORIB	Swādhyāya, Oriental Research Institute, Baroda	Gujarati
SP	Sahitya Patrika, Dacca	Bengali
SPA	Sammelana Patrika, Allahabad	Hindi
*SPP	Śāradā Pīṭha Pradīpa, Dwarka	Multi-lingual
SPr.	Sanskrit Pratibha, New Delhi	Sanskrit
SRA	Sanskrit Ranga Annual, Madras	English
*SS	Sarasvati Ranga Sushama, Varanasi	Sanskrit
SSH	Soviet Studies in History, New York	English
SSoc.	Soviet Sociology, New York	English
SSP	Sanskrit Sangama, Poona	Marathi
SSPC	Sanskrit Sahitya Parishad, Calcutta	Sanskrit

Suk.	Sukhen, Tehran (Iran)	Persian
SUJE	Sindi University Journal of Education	English
*SV	Sanskrit Vimarsh	Sanskrit
SWJA	South Western Journal of Anthropology, New Mexico	English
Syn.	Synthese, Dordrecht (Holland)	English
Syr.	Syria, Paris (France)	French
TC	Tamil Culture, Madras	English
TH	Thaqafatu'l-Hind, New Delhi	Arabic
Theo.	Theosophis, Madras	English
Thom.	Thomist, Washington	English
Trip.	Tripathaga, Lucknow	Hindi
TTDJ	Tirumala Tirupati Devasthanam Journal, Tirupati	Bi-lingual
UA	United Asia, Bombay	English
*UAS	University of Allahabad Studies, Allahabad	English
*UB	Uttara Bharti, Agra	English
UJH	University Journal of History, Jabalpur	English
UPHS	Journal of the U.P. Historical Society, Lucknow	Bi-lingual
*URSSH	University of Rajasthan Studies, Deptt. of Sanskrit and Hindi, Jaipur	Bi-lingual
Va.	Varada, Bisau, Rajasthan	Hindi
VA	Visvabharti Annal, Calcutta	English
*VB	Visva Bharati Patrika, Shantiniketan	Hindi
*VBQ	Visvabharti Quartely, Calcutta	English
VCC	Vivekananda : The Cosmic Conscience, Cuttack	English
*Vid.	Vidya, Ahmedabad	Bi-lingual
Vik. J.	Vikram Journal, Ujjain	Bi-lingual
VIJ	Visheshvaranand Indological Journal, Hoshiarpur	English
*Vim.	Vimarśa	Hindi
Vina.	Vina, Indore	Hindi
VJ	Visva Jyoti, Hoshiarpur	Hindi
*VK	Vedanta Kesari, Madras	English
*VS	Visva Sanskritam, Hoshiarpur	Sanskrit
*VUOJ	Venkateswara University Oriental Journal, Tirupati	Multi-lingual
VVRB	Vallabh Vidyanagar Research Bulletin, Bombay	Bi-lingual
VW	Vedanta and the West, Hollywood (U.S.A.)	English
WB	World Buddhism, Colombo (Ceylon)	English
*Word	Word, New York	English
WZDHB	Wissenschaft Liche Zeitchrift Der Humboldt, Universitat zu Berlin	German

*WZKSO	Wiener Zeitschrift für die Kunde Süd- und Ostasiens und Archiv für Indische Philosophie, West Germany	German
YBRASC	Year book of the Royal Asiatic Society Bengal, Calcutta	English
YE	Young East, Tokyo (Japan)	English
YM	Yoga Mimamsa, Lonavla, Poona	English
ZCSO	Zpravy Ceskoslovenske Spolecnosti Oriental-Sticke (Proceedings of the Czechoslovakia Oriental Society), Prague (Czechoslovakia)	Czech
*ZDMG	Zeitschrift der Deutschen Morgenländischen Gesellschaft, Wiesbaden (Germany)	German
ZE	Zeitschrift für Ethnologie, Braunschweig (Germany)	German
ZSAK	Zeitschrift für Schweizerische Archäologie und Kunstgeschichte, Basel (Switzerland)	German

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I ARCHÆOLOGY

1. Agrawala, P.K. :—*A Unique Harappa Sealing.*

JNSI, XL, Pts. 1-2, 1978, pp. 79-81.

An oblong sealing, found at Harappa, is unique for its outstanding bearing on the mother goddess cult in Indus religion. This terracotta sealing is obviously a magic tablet appertaining to the fertility ritual. The significance of the scene on both faces appears to have been in the representation of Woman sacrifice performed with due ceremony to the great goddess represented by the "Ring". Then there is an inscription reading some charm or *mantra* to be recited next. Another ritual is the dance, performed by a male or a female, the husband wife pair, disguised like the animals favourite of the goddess. The animals flanking the tree are goats or deer. All these portrayals on the side faces of the prismatic sealings take us further into the unknown mysteries of Indus mythology, especially those pertaining to the fertility cult.—P.G.

2. Agrawala, R.C. :—*Three Copper Objects from Gaṇeśwar, Rajasthan.*

JOIB, XXVIII, Nos. 3-4, 1979, pp. 159-160.

An ancient copper mine site is discovered on the outskirts of village Ganeshwar, about 10 kms. from Nimak-Thana tehsil, in district Sirkar of Rajasthan. This place had till then yielded 60 copper flat-celts, alongwith an Indus copper arrow-head incised and red slipped painted pottery besides a few OCP sherds showing close affinity with the ceramic specimens from the lowest level at Jodhpura (tehsil Kotputli, district Jaipur), not far from Ganeshwar.

Ganeshwar is a promising site in the heart of copper mines very well connected with Dṛśadvatī river and bearing ample evidence of contact with the Harappan sites. The three small copper objects of Ganeshwar-Jodhapura culture, which were recovered by us as surface finds, are described :

- (i) Thin bladed arrow-head with one portion slightly broken.
- (ii) A unique thin bladed arrow-head with pointed ends but interior with a marked curvature.

(iii) A broken copper spear-head bearing close resemblance with the copper counterparts from Harappa.—N.P.N.

3. Agrawal, S.K. :—*Itihāsa ke Bhoge hue Saty ke Sākṣya—Kaccha 'Bhuja' ke Kucha Prāmāṇika Pattharon kā Darśana (The Study of some Memorial Hirostones of Kaccha). (in Hindi).*

MBB, XXVI, 1976-77, pp. 203-232.

The erection of memorial stones in the honour of a person who had to his credit some historic act was a popular practice in Kaccha region. Besides several names, these memorial stones are popularly known as *pāliā* and *khāmbhī*. The *pāliās* are the symbols of folk culture as well as they reflect historical facts. The author noticed in Madhya Pradesh, Gujarat and Rajasthan thousands of these stone memorials. He stresses on the need of the proper study and classification of these memorials. He describes *yaṣṭī* or *laṣṭī*, *stambha-abhilekha* and *Govardhana stambha* types of memorial stones of Kaccha (some of them are now housed in the Kaccha Museum) and the other parts of the country.

In Kaccha Museum there are some stone pieces, known as hero-stone, which depict the figures of cow and boar with some inscriptions. These stone pieces are connected with the donation of land etc.

Besides above, the author gives the account of his travels in the Kaccha region and describes some of the *chhatrī* type memorials and *satī* pillars etc.—B.K.

4. Bajpai, K.D. :—*Portrait of a Clean City in Ancient India.*

JGJKSV, XXXIV, Pts. 1-2, 1978, pp. 64-71.

Town planning in ancient India existed long before the times of the epics, Purāṇas and the Buddha. Definite details regarding town planning at the two Indus Valley sites, Mohenjodaro and Harappa, are available from excavations. There was a uniform lay-out of both cities having a fortified citadel.

The chief rampart of Harappa was made of mud-bricks faced with a revetment of burnt bricks on the outside. The main buildings were constructed inside a planned parallelogram. The defensive wall was reinforced by rectangular salients.

The central monument at Mohenjodaro is the fine brick-work tank with steps and provision for draining out water. On its three sides was a

cloister with small rooms for changing clothes. Among other buildings, there was a community hall, a hall with 24 square pillars, and public buildings indicating that the cities had well planned administrative set-up.

At both sites, below the citadels were well laid out streets, shops, dwelling houses, etc. The main streets of Mohenjodaro were 30 feet wide. The dwelling area was divided by main streets into blocks. Besides the main streets, there were small roads and lanes. Houses of the rich were of burnt bricks, provided with doors and windows. Each house had a courtyard with rooms on its two or three sides, one bathroom elaborate drains and a brick-built bin outside for rubbish. Some of the houses were double storeyed. There was an elaborate city drainage to which the home drains were attached. The main-holes were regularly cleaned. The other houses were small and meant for lower group or workmen in two parallel rows and away from habitation. Proper arrangements for big and small granaries also existed. Water supply, too, was well planned out. There was an adequate number of brick-lined public wells.—S.R.

5. Chattopadhyaya, B.D. :—*Indian Archaeology and Epic Tradition.*

Pur., No. 8, 1975-78, pp. 67-72.

Exploration of B.B. Lal of Mahābhārata (*Mbh.*) cities like Purānā Qilā and of H.D. Sankalia and B.B. Lal of Ayodhyā imply an archaeology of the epics. It is the relationship of this archaeology with the epics, *Rāmāyaṇa* (*Rām.*) and *Mbh.* themselves has to be grasped.

In discussing the relationship of Sankalia's description that the cities like Ayodhyā, Kishkindhā and Laṅkā 'which were built between the Kuṣāṇa and Gupta periods', Ayodhyā's description corresponds to 3rd-4th cent. B.C. One item, i.e., weapons, associated with the stratum of Ayodhyā of *Rāma-kathā* indicates the Iron Age suggesting 800 B.C. as the earliest possible date. Even Sankalia thinks in terms of the foundation of Ayodhyā about 1500 B.C. According to him, the earliest stratum of *Rām.* portrays Ayodhyā of mud-houses. Sankalia and Lal appear to be unaware of the findings of D.R. Chanana that '*Rām.-society*' incorporates two types of culture, one tribal, that of the Vānaras and Rākṣasas, and the other of the kingdom of Kośala. This differentiation should have helped not only to recognize the additions made subsequently in the account of Laṅkā, which will have no archaeological correspondence, but should also have had several archaeological implications. Assuming that the *Rām.* represents these two types, research should have tried to find archaeological correspondence to the geographical distribution of the two types of culture.

Similarly, the author has found contradiction in the remarks of Lal that Hastināpura was washed away by Gaṅgā in the time of Nichakshu and stating *Rām.* to represent both a later phase of PGW and the Copper Hoard Culture depending on the local tradition that the copper harpoons to be the arrows of Lava and Kuśa, which he associates with OCP.

Further, there is no unanimity regarding the relative chronology of the two epics. The archaeologists of the epic sites do not speak of the entire range of places mentioned in both the epics. And the bigger question of the reliability of different categories and strata of literary tradition, the internal evidence of which compels one to turn to Vedic than to epic and Puranic data for correlation with archaeology.

Lastly, questions like 'what kind of material remains have Hastināpura and Indraprastha revealed 'to provide points of comparison with the epic evidence?' 'Where is Laṅkā?', and 'what about the *Mbh.* a fact or fiction?' How about the mighty places mentioned in the *Mbh.* and weapons wielded by the heroes? Whether any traces of Rāma and Kṛṣṇa have been found? These questions have led to the emergence of 'epic'-archaeology as a serious archaeological undertaking not only for *Rām.* and *Mbh.*, but also for sites in littoral regions of Saṅgama sources and searching of Kovalan and Kannakī of *Silappādikāram.*—S.R.

6. Chaudhary, Radhakrishna :—*Decline of the University of Vikramaśīla.*

JIH, LVI, Pt. 2, 1978, pp. 212-235.

The royal university of Vikramaśīla (*Vik.*) flourished as an important international centre of learning for about 400 years. Various theories have been advanced about the cause of its destruction. The central shrine and 245 monastic cells have been discovered. Tārānātha, in his *History of Buddhism*, is too vague as far as the decline of the university is concerned. Bromton suggests that the first mission to take Atīśa to Tibet was headed by Gya-Tson. Instead of 18 months, it took four years for Atīśa to be relieved to go. He could not return from Tibet, after three years but he continued to send wealth regularly to the university.

A 12th cent. inscription discovered at Antichak shows that Chammā (Champā) on the Gaṅgā was not far from *Vik.*, and was near Bhagalpur. Chaudhary suggests that Sahura of the inscription was ruling at Champā near Barapirojpur. *Tabakāt-i-Nāsirī* does not mention Nālandā or *Vik.*, though the Awand Vihāra is specifically mentioned.

Nālandā is near Awand Vihāra (Odantpur) and might have borne the brunt of Bakhtiyār's orgy. *Tabakāt* gives definite information about Odantpur destruction only. Bakhtiyār was after wealth. From Odantpur he took an unpopular route to reach Nadia.

After this, come other theories of J.N. Samaddar, Buddhist tradition and of P.V. Bapat. Further, discussing political history, Tantricism, and the royal support to the university being at the low ebb due to the dwindling fortunes of the Pālas, the author concludes that : 1. Bakhtiyār did not pass through the university and, therefore, cannot have destroyed it. 2. Rivalries between various sects, 3. King Chanaka converted the university into a fortress, 4. The university became the centre of esoteric Tāntric sensualism, corruption etc., and 5. Fire, flood and political and religious feuds contributed to the decline of the university and its falling into ruins.—S.R.

7. Converse, Hyla Stuntz :—*Similarities in Certain Fabrics at Hastināpura, an Unexcavated Site in Kashmir and Shahi Tump.*

JAOS, XCVIII, No. 4, 1978, pp. 478-482.

Sherds were found on an unexcavated site in Kashmir in 1975 which closely resembled the Painted Grey Ware at Hastināpura. They were in habitation levels below levels yielding Northern Black Polished Ware sherds.

PGW was first discovered in the ruins of Hastināpura. The digging established a chronological horizon for PGW from 1100 B.C. to 800 B.C. when the mound was abandoned for a few centuries after a large part of it was washed away by flood.

Now PGW pottery has been discovered at many sites in West Gangetic basin and Panjab, and continued till 400 B.C., in undisturbed sites. At about 500 B.C., a new type, Northern Black Polished Ware, appeared in major sites of both cultures.

PGW is of a fine micaceous paste, well-fired, with a smooth surface giving a metallic ring on striking. PGW people who first settled at Hastināpura had already mastered the technique of a very thin-walled and knife-edge rim pottery as it came from the lowest levels. From later levels, the typical PGW fabric is unpainted.

At the site on the outskirts of Śrīnagara (Kashmir) were found wares similar to those associated with Hastināpura PGW. Glazed Muslim ware was at the uppermost level. Below it came numerous pieces of stamped red wares of Śuṅga-Kuṣāṇa type. Under this, a few

small sherd of NBPW, and in the earliest level above natural soil was an abundance of extremely thin-walled, well-fired, plain red ware with knife-edge rim.

Four pieces from Shāhī Tump, at Safdar Jang collection, are significant— one, a thin-walled, unslipped grey ware; second, the same grey ware but decorated with hanging and rising triangles very similar to a Kashmir piece. Associated with this Shāhī Tump piece was a very thin walled unslipped red ware, strikingly similar in fabric to both found at Hastināpuras and Kashmir.

In summary, the common denominator in all these three sites is a very thin-walled, fine, well-fire ware with knife-edge rim. In addition, the grooved, heavy plain grey ware is common to all the three.—S.R.

8. Gupta, Chandrasekhar : — *A Glass Sealing from Maheshwar.*

JAINS, II, 1978-79, pp. 37-39.

Due to its breakable character glass was very rarely used to make the seals and sealings. In the present paper two glass sealings from Maheshwar are described. The first one was reported from stratified layer (Trench II layer 13) and bears elephant walking to right with eight pointed star and *Swastika* symbols on the back. The pre-Mauryan layer, from where the sealing is discovered, is dated to c. 300 B.C. The second sealing is squarish and has elephant and three more symbols-1. Star or sun, 2. *Swastika* and 3. Triangle headed standard. Both these seals are alike in nature and another sealing from Ujjain similar to these is also referred to here.—M.K.

9. Gurumurthy, A. :—*Temples at Yadamari: The Trivenīsaṅgamam of the South.*

JI, VI, No. 2, 1978, pp. 49-61.

See Under Sec. II.

10. Hegde, K.T.M. :—*Use of Caliche as a Chronological and Environmental Tool in the Study of Late Quarternary Formations in Gujarat and Rajasthan.*

Pur., No. 8, 1975-76, pp. 37-43.

The late Quarternary formations in Gujarat and Rajasthan are made up of alluvial and aeolian deposits. The result of the Cambridge-Baroda team working there are summarized with a view to putting the

caliche concentration in the alluvial and aeolian stratigraphy in proper perspective.

Sections exposed by the rivers indicate that the main features in their stratigraphy in the alluvial and aeolian soil occurs fairly regularly in the same sequential order—at the bottom above the winter water level is the hard clay overlaid by indurated gravel layer near the hills, above it is a series of laminated silts weathered at the top to form the black cotton soil.

The gravel deposit has yielded a number of hand-axes, cleavers, chopper-chopping tools, and crude flakes—the tools of the early Palaeolithic man. Some tools do not appear to be rolled, hence the gravel deposit is either contemporaneous with or immediately post date the tools. On the black cotton soil numerous Mesolithic sites have been found. It is therefore possible that the black cotton soil was formed before the Mesolithic hunters came into the place.

In the northern part of the plain of Gujarat and SW. part of Rajasthan, from Pavagadh near Banda to Benara near Jaipur, there are sand dunes which are large continental sand shields formed under a sparse vegetation cover. They are covered with kankar, above which grow acacia shrub and grass, indicating them to be fossil sand dunes. The kankar is a form of caliche (calcium carbonate). On a number of kankarized surface of the dunes are found Mesolithic sites which shows that these hunters came and settled on stabilized dunes. Where the crust is not disturbed by grazing, a reformation of thin crust of kankar is observed which shows that the calcification of the surface sand has taken place continuously from Mesolithic to the present times.

Buried about 80 cm. deep within the dunes is yellowish brown soil of which the chemical analysis has yielded interesting results like that it was formed under the same (wet) climatic conditions and at the same time supporting abundant flora.

This is followed by a figure of a section of sand dune and Tables giving Radio carbon dates of the caliche nodules from the buried soil, characteristics of the buried soil, and weathering characteristics of the calcified (kankar) sand on the dune surface.—S.R.

11. Jai Narain :—*A Note on the Associated Antiquities of Ochre Coloured Pottery,*

JOIB, XXIX, Nos. 1-2, 1979, pp. 120-127.

The excavations of Atranjikhhera, Lal Quila, Saipei etc. have thrown much welcome light on the different aspects of the OCP people. The

present paper is a study of the significance of the antiquities associated and recovered during the excavations. Saipai has furnished the much awaited evidence of the association of one of the three most characteristic tools of the Copper Hoards, viz. a copper harpoon with O.C.P. The evidence tells us definitely that O.C.P. people were connected with the Copper-Hoards people. The O.C.P. people led a settled life, cultivated the cereals, and domesticated the animals. The use of copper was possible only in so far as regular trade was organised. Copper was most probably brought from Rajasthan in Upper Ganga Valley. The people had to exchange their surplus products for metal and other things of common interest. The author suggests that to solve the riddle of O.C.P. and Copper-Hoards and to get a clearer picture of the material life of the people, some promising sites may be selected for horizontal excavations.—P.G.

12. Joshi, R.V. and Marathe, A.R.:—*Metrical Analysis of Hand-axes from Chirkion Pravara (Western Maharashtra, India)*.

Pur., No. 8, 1975-76, pp. 3-12.

Bordes' *'Typologie du Paleolithique : Ancien et Moyen'* is more or less a standard work. Roe has suggested a metrical analysis for hand-axes, not dissimilar to Bordes'. Newcomer has defined the stages in the manufacturing of hand-axes.

Chikri is a small stream, and the site is in western Maharashtra known for rich Stone Age tools. The experiment was made on the Lower Palaeolithic collections from Chikri. All the recovered tools are made of Deccan Trap (basalt) and are of Acheulian character. The single Acheulian horizon is situated directly on the bed-rock. Typical Later Acheulian head-axe forms are absent. There is no stratigraphic division of the horizon.

The study pertains to 88 hand-axes and 100 cleavers from trench VII giving data on the hand-axes achieved with the aid of a computer. In the Lower Palaeolithic cultures, the hand-axe and cleaver are the two most standardized tool forms made of various types of rocks. It is supposed that the tools were generally used in the naked hand. In use, the weight of such tools must have been a very important factor. The shape of the tool determines whether it is pointed or has a convex edge. The authors then illustrate by figures and graphs: 1. Proposed parameters and the classes, 2, 3. Frequency of distribution of length, breadth and thickness, 4. Regression of length, on weight.

This is followed by several tables giving the analysis of variations, regression etc.—S.R.

13. Kumar Manmohan :—*An Interesting Vriṣṇi Sealing from Sunnet.*

JNSI, XL, Pts. 1-2, 1978, pp. 87-91.

The paper deals with a terracotta sealing baked red, round in shape, diametre 4.95 cm. with a rectangle 3 cms. × 3.5 cms. embossed inside. There is a groove behind the sealing which is divided into two parts by three dotted lines in the centre. In the upper portion of the sealing, there is (1) a pillar surmounted by an animal, half lion and half elephant placed back to back, (2) pestle, (3) mace and (4) Wheel. The lower portion contains in Brahmi script an inscription in two lines as follows :

First line : *Siddham : Jaya.*

Second line : *Pañca nāyakānām.*

The sealing was found at Sunnet, 7 km. from Ludhiana. The author maintains that the *Pañcanāyakas* are the same as *Pañcavīras* of the Vṛṣṇis. These heroes are mentioned in Mora Well Inscriptions, the *Vāyu Purāṇa* as well as in the *Matsya Purāṇa*. The discovery of a number of sealing from Sunnet suggests that the Vriṣṇis had a principality here or somewhere in the nearby region. It is probable that Yaudheyas and Vriṣṇis were the descendants of the same lineage.—P.G.

14. Margabandhu, C. :—*Some Unique Ear-ornaments from Gangetic Valley and their Techno-cultural Significance.*

Jl, VI, No. 2, 1978, pp. 1-12.

Ear-ornaments have not been found in large numbers from the Gangetic Valley sites. Quite a few of them are distinct, unique and stand comparison with those found in Central, Western and Southern Indian sites. They fall into three categories —

1. Ear-plugs or discs, 2. Pulley or Channel-shaped, and 3. Crescent shaped ear-ornaments.

1. *Plugs, discs or spools* : They consist of flat plain surface, circular in shape with concave sides to fit in closely in the ear-lobe. They are predominantly in semi-precious stones, but in terracotta also. They have been identified with Sanskrit *tatanka* which was always circular and heavy in weight. In literature, they are variously called *patra-kunḍala*, *kañcana-tāla-patra*, *kanaka-patra*, *avakasaka*, *dantapatra* (of ivory), *muk-tāphala-patra*, etc. Those set with gems were called *ratna-kunḍala*. *Arthaśāstra* describes jewellers who were versed in setting jewels on gold surfaces. This art was also known by classical scholar Strabo.

From Gangetic Valley, Hastināpura has yielded the finest of them from levels of Painted Grey Ware, made of jasper, chert and steatite, and from Vaiśālī have been discovered several rich types, from 5th-6th cent. B.C. to 6th cent. A.D.

Hereafter their comparison and parallels, their technical significance, etc. are discussed and detailed description given with plates—S.R.

15. Margabandhu, C. :—*Ancient Indian Hand-Mirrors and their Importance*

JOIB, XXVI, No. 4, 1977, pp. 432-436.

It deals with a few hand-mirrors mostly found in the excavations from Early Historical levels datable to c. 200 B.C. to A.D. 200, corresponding to Śūṅga-Sātavāhana times. The metal used is bronze and copper, and it is very likely that the portion is coated with same preparation like mercury to give it lustre.

Some of the mirrors have been reported from Adichanalur Basarah, Brahmapuri, Rairh and Taxila. In one of Taxila mirrors, the ivory handle is intact. Taxila has yielded the finest copper mirrors from Śāka-Parthian levels of Sirkap (c. 100 B.C.—100 A.D.). These mirrors have round rims with a raised knob (omphalos) in the centre. A miniature mirror pendent has been found at Sirkap. Mirror handles have been reported only at Sirkap. According to Marshall mirrors at Taxila were introduced by the Greeks. Handles are of two types (i) decorated with figure and (ii) turned on the lathe.

Two-handed circular bronze mirrors with recessed faces have been found in Rairh. Three mirrors from Brahmapuri shows the workmanship of Sātavāhana of Deccan. A copper mirror is reported at Basarah from Mauryan levels. Mirrors have been found depicted in paintings at Ajantā.

The shape of the the mirror has remained unchanged throughout the four or five centuries. This indicates that there was a common cultural heritage shared by these people.—M.R.G.

16. Margabandhu, C. :—*Early Historic Rangmahal Culture. Its Origin and Diffusion in North-Western Rajasthan (An Archaeological Synthesis).*

VII, XXVII, 1979, pp. 206-215.

The culture of a group of settlements along the Sarasvatī (Ghaggar) near Suratgarh is termed Rangmahal culture. Some of the sites were

very extensive, and few of them had mud fortifications, and some burnt bricks were used in buildings.

A very marked dry period occurred which dried up river, lakes and tanks and reduced the water level, resulting in making the region sterile and migration of the peoples. Rangmahal and even other sites were deserted. Once great cities of commercial, political and cultural importance stood on the caravan routes.

First historical information occurs in Pāṇini's grammar (5th cent. B.C.) which mentions Yaudheyas as an *āyudhajīvi saṅgha*. It was the largest tribal republic inhabiting the southern Panjab. Alexander's army dreaded it. Their coins range from Rohtak to Saharanpur with the legend *Yaudheyānām Bahudhānyakānām*.

After their vicissitudes of fortune in their conflicts with the Graeco-Bactrians, Parthians, Śakas, Kuṣāṇas, Rudradāman I, the Yaudheyas were subdued and made vassals by Samudragupta. Under the Gupta influence, they became Bhāgavatas and settled peacefully. Two and a half centuries (c. 200-450 A.D.) can be ascribed to the architectural and sculptural monuments and the best ceramics of Rangmahal culture.

The history of NW Rajasthan and SE Panjab from 3rd cent. B.C. to early mediæval times indicates two periods of cultural activity, an earlier in which the Thar Desert was the centre of political and economic activity, and a later, the centre was central and east Rajasthan.

Recent explorations in west Rajasthan, north Gujarat, Saurashtra coast and Kutch have revealed typical Rangmahal painted pottery and other material.—S.R.

17. Misra, V.N. :—*The Acheulian Industry and Rock Shelter III F-23 at Bhimbetka, Central India : A Preliminary Study.*

Pur., No. 8, 1975-76, pp. 13-36.

Bhimbetka site is located on the north margin of the Vindhya hills in the Raisen district of Madhya Pradesh. Excavations were begun in 1972 and trenches were dug in Shelter No. III F-24, III A-29 and III A-30.

Shelter III F-23, opening to south, is one of the largest shelters which has yielded the maximum thickness of occupation deposit. By Late Mesolithic times, the shelter had been filled to a height less than 1 m. from the ceiling, and therefore abandoned. The maximum deposit encountered so far is 3.90 metres. The original floor of the shelter was

very uneven. In all 8 layers were recognised in the deposit, the physical and cultural characteristics of which are briefly given.

Artefactual materials from the trenches G, H, I, J, K have been analysed on which the present report is based. There was no evidence of use of fire and no organic remains survived due to the highly acidic nature of the deposit. A number of cleavers and hand-axes show signs of use in the form of edge-damage. The main evidence of Acheulian occupation consists of stone industry alone.

The yellowish quartzite used in the majority of the tools was abundantly available in and around the shelter. The detailed typological analysis of the industry is presented in Tables 2-6 and a summary of the main typological and technological observations of artefacts are also given.

The article also includes the study of III F-24 and the sites at Lalitapur, Chikri-Nevasa, Anagawadi, Adamgadh, and Mahadeo-Pipariya (with relative Tables of typology), Kuliana and Hunsgi with relative Tables.

The Acheulian industry reveals a considerable diversity encompassing a long period. At least two phases of Acheulian culture can, at present, be recognized. The earlier phase can be assigned to Lalitpur and other places mentioned above, which are characterized by high percentage of Chopper-chopping tools and bifaces, low percentage of non-biface flake tools, high ratio of hand-axes to cleavers, low incidence of blades and Levallois flakes and predominance of stone hammer flaking technique. The 2nd and later phase includes industries from Shelter F-24 & F-23, characterized by absence of chopper-chopping tools, low percentage of biface flake tools, high incidence of blades and Levallois flakes and greater use of soft hammer technique.—S.R.

18. Mishra, Yugal Kishore :—*Proto-historic Aṅga*.

VII, XVI, Pt. 1, 1978, pp. 71-73.

Proto-historic and pre-historic cultures are characterized by the occurrence of ceramic industries which, on account of the technique of what is known as 'inverted firing', has been termed black-and-red ware known to the students of Indian archaeology as 'megalithic ware' since it was excavated from hundred of megalithic burials of southern India.

A black and red pottery has been found associated with Harappan ware in Gujarat, in a chalcolithic assemblage in eastern India, in

association with earliest habitations in Gangetic plain and several sites in Central India.

A white painted black-and-red ware was found from pre-painted-grey ware in U.P., Bihar and in association with megalithic folds of Vindhyan range. In eastern India, it is dated between 1600-700 B.C. Black and red ware found in a chalcolithic site near Antichak shows that this culture was wide-spread in this region. The fabric of the early black and red ware found in the lowest deposits above the natural soil, is coarse.

Black and red ware people of Aṅga area practised agriculture, hunting and fishing. Animals were domesticated. They used copper, bone and stone tools. Two types of settlements, rural and urban, have been noted. Society was divided into food-producers and full-time specialists. They were peace-loving, lived in small houses and followed the fertility cult. The chalcolithic site of Oriup has yielded painted black and red ware, copper bangles, bone tools, stone beads, terracotta female figurines, chips, flakes, etc.

From the above study, it may be concluded that the chalcolithic people inhabited the Aṅga country, which may be considered as an important pre-and proto-historic site of India.—S.R.

- 19 Reddy, V. Rami :—*The Megalithic Ceramic Industry of South-Western Andhra Pradesh.*

Jl, VI, No. 1, 1978, pp. 1-17.

Recent explorations has added many new structures, and pottery from 13 surface sites shows that it is wheel turned. On the basis of external surface colour, the following six wares may be distinguished :

1. *Black Ware* : It was found at six sites and has black colour on both external and internal surfaces. The external surface is burnished, but in bowls and dishes, the internal is also burnished.

2. *Black-and-Red Ware* : From four sites, it is distinguished by black colour on the interior and black-and-red on the exterior. This is done by inverted firing.

3. *Red-and-Black Ware* : It is red inside and black outside which is usually slipped and burnished. The shapes in this are limited.

4. *Red Ware* : It is of two kinds—(a) *Coarse Red Ware* distinguished by coarseness of core and dull red to brown surface colour. (b)

Slipped Red Ware showing red slip on its outside which varies from paled red to brown red and even to crimson. The interior is dull red.

5. *Chocolate Slipped Ware* : Its outer surface is chocolate-slipped and burnished and the interior is dull brown to red.

6. *Coarse Grey Ware* : It is a deluxe, sturdy ware well fired and emits a fine metallic sound. The black core is gritty.

The types, shapes, designs and decorations of all these are given with tables and plates.

Graffiti on Megalithic Pottery : Graffiti are incised after firing variously called 'Potters', 'owners', and tribal marks. Hunt attaches symbolic significance to these while Yazdani takes them to be a kind of script indicative of ideas.—S.R.

20. Sharma, A.K.—*Animal Bones and Archaeology*.

JOIB, XXVIII, No. 2, 1978, pp. 45-48.

A huge quantity of bones is recovered during excavation. Those are dumped into pottery yard, sorted out and packed and despatched to the available anthropologists for expert opinion on identification etc. The author feels that bones have a lot of tale to tell about the animals to which they belonged and the people who were the cause of their fate. Mostly the bones are used to identify the animals. He argues that in old days man was more dependant on animals than he is today not only for food but for agro-economic purposes also. Systematically he describes the various facets connected with animal bone finds to the identification of animal life, the purpose of these animals to serve the inhabitants of the site, food habits of dwellers, roasting of flesh, bone chapping and tapping of marrow cavities, bones used as tools, pet animals. While excavating an archaeological site it should be our endeavour to give the animal bones as much care as given to the structures and other antiquities, as it can help building a good piece of story of everyday life of a particular site. —N.K.S.

21. Singh, U.V. :—*Recent Archaeological Discoveries in the Vicinity of Thanesar*.

KURJ, X, 1976, pp. 24-30.

The present paper gives a brief description of the excavations and explorations in the vicinity of Thanesar and Kurukshetra which is dotted with mounds enshrining the relics of hoary antiquity. The

mound Rājā Karṇa kā Qilā, adjacent to Kurukshetra University, was firstly surveyed by Cunningham and excavated by D.B. Spooner. Recent excavations at this mound, under the direction of the author, revealed three periods. Period I (c. 400-100 B.C.) is characterized by the occurrence of Grey Ware alongwith Red Ware. The next period (II) covers a span of about 400 years beginning from c. 100 B.C. The period is further sub-divisible in two sub-periods on the basis of a typical ceramic industry. In all seven structural phases [were encountered in this period. The mediaeval period (III) is characterised by the use of *lakhauri* bricks in the construction of the structures and Muslim glazed ware. Remains of late mediaeval fortification of the site, a *hauz* and a house were also found. At a distance of about 200 m. from Rājā Karṇa kā Qilā, there is a small and low mound (named as Mirzapur mound) which yielded remains of the late Harappan, early historical and Mediaeval periods.

The explorations in the vicinity of Thanesar established the archaeological potentiality of the region. Nine sites are briefly discussed in the present paper. The icons and architectural pieces discovered during the explorations belong to Śaiva, Vaiṣṇava and Saura sects of 9-10th century A.D.

The excavations at Bhagwanpura (about 25 kms. from Kurukshetra) conducted by J.P. Joshi, for the first time have shown the relationship of the late phase of Harappan Culture with that of the Aryans. It appears that more work in the region is bound to throw further welcome light on this evidence of relationship and the history of later times.—B.K.

22. Thapar, Romila :—*Purāṇic Lineages and Archaeological Cultures*.
Pur., No. 8, 1975-76, pp. 86-98.

Taking *Vaṃśānucarita* (VNC) lineages of the major Purāṇas for linking them with archaeological cultures, two major descent groups—the *Ikṣavākus/Sūrya-vaṃśa* and the *Aila/Chandra-vaṃśa*—are significant. The more significant of the two is *Chandra-vaṃśa* which commences with Ilā, the daughter of Manu, born after the Great Deluge. The great-grandson of Ilā's son Purūravas, was Yayāti who had five sons—the eldest Yadu, and the others, Anu, Druhyu, Turvaśa and Puru.

Yadu, having been banished by his father for an offence, Puru succeeded to the throne. Yadu's descendants, Yādavas, spread out over the Aravalli region, Gujarat, Malwa, Narmadā valley, Northern Deccan and Eastern Gaṅgā valley. Puru inherited Madhyadeśa; his line, geographically concentrated, relates to the Indo-Gangetic Divide, Gaṅgā-Yamunā Doāb and its environments. Turvaśa's line merged early

with Puru. Druhyu's family, associated with Gandhāra, began to produce Mlecchas after a few generations. The descendants of Anu survived in Central Panjab and Sind, and one branch migrated to east.

The flood marks a possible archaeological correlation with the decline of the major cities of Indus Valley, and the correlation will be with the predominant archaeological culture which succeeded Harappan, the PGW and BRW.

Puru's lineage has three distinct phases—1. Puru to Bharata, 2. It is divided into four groups : North Pañcāla, South Pañcāla the descendants of Dvimīḍha and those of Ajāmīḍha. 3. The third phase is the descent from Kuru to Mahābhārata war.

The archaeological association of the first phase of Puru lineage, i.e., from Puru to Bharata, could be with either the OCP or may have been carried as part of the surviving tradition into the early PGW.

After Bharata, who adopted sons, there was a break followed by a commencement with the PGW correlated in the genealogy with the second phase of segmentation after Hastin who founded Hastināpura. Thereafter the Puru lineage divides into segments, each controlling a distinct area of territory. The main line continued at Hastināpura. The segments consisting of North Pañcāla (North of Gaṅgā and East of Upper Doāb) with its capital at Ahicchatra, has produced PGW sites, as has to even a greater degree, five Pañcāla (south of Gaṅgā as far as the confluence of Chambal and Yamunā) with its capital at Kāmpilya.

The Dvimīḍha line may have been located in Rohtak and Hissar region which is also associated with PGW. The ceramic tradition after Bharata and segmentation indicate a new cultural element of PGW ceramic tradition of fabric, firing, shape, design and function having no connection with the earlier traditions of the Doāb. Urbanization and prosperity came with the PGW culture, and not earlier.

The third phase of genealogy is marked by the name of Kuru in the descent list. Soon after Kuru, a king Vasu branched off and conquered Chedi and Magadha (S. Bihar) from the Yādava tribes. There is some evidence of the intermixture of PGW and BRW in Bhind (if it be identified with Chedi). In Magadha, BRW is known but PGW is absent. Vasu's five sons carved out new kingdom with Bṛhadratha founding a dynasty at Magadha, Kuśa ruling over Matsya from Kauśāmbī and the others ruling over Chedi, Karusha and possibly Matsya. The earliest levels there show an affinity with pottery of Navdatoli and W. India, and PGW marks the second phase.

As regards Yādavas lineage, their connection with BRW is examined, and, if accepted, it raises its own problem that the Yādavas were not Indo-European people. Literary evidence also shows them as not a primarily Indo-European speaking group. Andhakas and Vṛṣṇis are referred to as Vrātyas. Ānarta and Surāṣṭra inhabitants are called *saṅkīrṇa-jāti*.

Attempts at correlating Purāṇic lineages and archaeological cultures are beset with speculations and suppositions.—S.R.

23. Trlpathy, Snigdha :—*New Find of Gaṅga Fanams.*

JNSI, XL, Pts. 1-2, 1978, pp. 120-125.

Recent discoveries have thrown welcome light on the problems concerning a variety of thin gold pieces which came to be known as Gaṅga fanams or paṇams. Numismatists are of the opinion that the symbol on the reverse of the Gaṅga fanams is *sa* which is a contraction for the word *saṁvat* written in Proto-Oriya character. The numerical figures below this symbol are taken to be the regnal year of the king or kings who issued these coins. There is no doubt about the authenticity of these tiny gold pieces issued as coins for the rulers of Orissa. The Gaṅga kings of the fourteenth century A.D. might have issued these coins for temple offerings and for *dakṣiṇā* to Brahmins during religious ceremonies. They might have had separate minting places and establishments for minting these coins for the benefit of the people. The fanams of 1/8 and 1/4 denominations are found mainly. In these days the popular belief was that *dakṣiṇā* should be in gold. Silver was considered inauspicious.—P.G.

24. Vishnu Mittre & Savithri, R. :—*Ancient Plant Economy at Imāmgāon.*

Pur., No. 8, 1975-76, pp. 55-62.

Imāmgāon is a Chalcolithic site on the right bank of Ghod. The plant material recovered from here consists of carbonized cereals, rice, wheat, barley and *Sorghum*, legumes, fruits and seed remains of edible plants and charcoals.

The stratigraphical and archaeological provenance of all the 78 samples and the plant remains therein are set out in Table I belonging to two distinct periods, viz., Period I (layers 1-12) comprising the Late and Early Jorwe cultures, and Period II (layers 14, 15) comprising the Malwa culture. Overlapping of these cultures is also included in the Table.

Straigraphy reveals : Virgin soil was colonized by Malwa culture (1600 B.C.), then replaced first by Early Jorwe and afterwards by Late Jorwe (1000 B.C.). The morphological details of the remains were studied by examining them under low power binocular microscope.

In one of the samples, impressions of grains and spikeletes were observed in small clay masses. On splitting 5 complete grains and some fragmentary grains were recovered.

This is followed by the description of Plant remains in the form of Tables of cereals and their dimensions.

The investigation brings out rich and varied plant economy at Imāngāon both during the Malwa and Jorwe cultures. The superimposition of the two cultures, Malwa and Jorwe, is very clear.—S.R.

II-ARTS AND CRAFTS

25. Agrawal, Ratn Chandra :—*Kalyāṇapura kī Aprakāśita Pratimāḥ* (Unpublished Images of Kalyanpur). (in Hindi).

Sod. Pat., XXIX, Nos. 3-4, 1978, pp. 5-7.

Kalyanapur is a village in Udaipur. To the left of the railway line crossing, there is Śiva temple in which is installed a *Caturmukha liṅgam* which from the point of view of art is far more attractive and older than the early mediaeval *Caturmukha liṅgas* preserved in the Ajmer Museum.

On the upper part of the *liṅga*, Śiva heads are sculptured on all four sides. On the east is the Śiva head of ferocious aspect with three eyes. Below it is the unique four-armed *ūrdhva-retas* image of Lakulīśa holding a trident and a lotus in the right upper and lower hands, and a staff (*daṇḍa*) entwined by a serpent in the left upper hand, the lower being broken.

On the south is the three-eyed head of Śiva below which is the image of four-armed Viṣṇu holding *gadā*, *cakra*, *śaṅkha* in three hands, the fourth being in *abhaya-mudrā*. The three-eyed Śiva on the west has below it the two-armed image of Sūrya holding lotuses and wearing boots. He is flanked by Daṇḍī and Piṅgala standing below. On the north is the head probably of Pārvatī instead of that of Śiva. In the centre of her forehead is a round dot (*bindu*) instead of the 3rd eye. Below is the figure of three-faced Brahmā wearing a deer-skin and a sacred thread and holding a book in his right hand and a long-necked *amṛta-ghaṭa* in his left hand.

Then follows the descriptions of various broken sculptures like those of Gaurī, Śiva-Pārvatī in love-embrace and other deities, etc.—S.R.

26. Arya, Surendra Kumar :—*Shājāpura Zile kī Aprakāśita Jaina Pratimāḥ* (Unpublished Jaina Images of the District of Shājāpura). (in Hindi).

Sod. Pat., XXX, No. 2, 1979, pp. 36-40.

Several Jaina images have been found from Maksī, Sundarī, Jāmner Pachaur and Shājāpura, all situated on a trade in Shājāpura district in

Mālvā (M.P.). These images bear inscriptions from about V.S. 1050 to 1375. From sculptural point of view they belong to the times of Paramāra kings who followed Jainism. They are preserved in the Museum at Ujjain.

In Pārśvanātha temple at Maksī, the main shrine contains the image of Pārśvanātha Cakreśvarī holding *cakra*, *pāśa* and *aṅkuśa* in her three hands, the fourth hand being broken off. In the courtyard is an inscribed *dvīpa* on all sides of which are carved *Khaḍgāsana Tīrthaṅkaras* flanked by three *Padmāsana Tīrthaṅkaras*. Above this panel is repetition of five *Padmāsana Tīrthaṅkaras* alternated by one *Khaḍgāsana Tīrthaṅkara*. In the compound there are 31 marble images of *Tīrthaṅkaras* in separate *chatrīs*, 23 of which are inscribed with the record of Jivarāja Pāpaḍivāla of *Sūla Saṅgha* dated *saṃ. 1548, Vaiśākha śudi 3*.

On the left side of the entrance is mounted Vṛṣabhanātha with the bull and on the right, mounted Candraprabha with half-moon figure foot-stool. In the 28 *prakoṣṭhas* (cells) are different *Tīrthaṅkaras* with their emblems.

At present, there are two temples close to each other. The older temple instals Pārśvanātha. On the right wall is installed the image of Cakreśvarī.

In the Sakheḍī village, images of Sambhavanātha, Sumatinātha and Candraprabhanātha (all Digambara sect) with their *vāhanas* bear the dates 1428, 1520 and 1565 V.S. respectively. Similarly, several Digambara Jaina images of Paramāra times from Jāmner, Pachaur, Sundarī, etc., are collected and kept in the Sunāvāriyā Mohallā of Shājāpura.—S.R.

27. Bajpai, K.D. :—*Ancient Mālvā and its Contribution to Pictorial Art*.

VII, XVII, 1979, pp. 216-219.

In the late Mediaeval period, the Mālvā people developed a style of painting called Mālvā school. Though a sub-school of Rajasthani school, it has its distinct traits.

Western Mālvā is mostly plain. In it Māhiṣmatī, Ujjayinī, Dhārā and Daśapura were big business towns. Under Pradyota (from c. 600 B.C.), Avanti made advancement in political and economic fields. During the Maurya and Sātavāhana rules it made definite mark in Indian History. Monuments and sculpture of Bharhut and Sāñchī prove the development of art in Madhya Pradesh in 2nd-1st centuries B.C.

After the Sātavāhanas, Kṣaharātas and Śaka Kṣatrapas, the Guptas were responsible for the creation of the classical plastic art, evidenced by the relics of Udayagiri, Vidiśā, Eraṇ, Nachnā, etc.

Eastern Mālvā is hilly, being covered by Vindhya and Satpurā ranges. It abounds in the largest number of tribal rock-shelters with paintings of hunting, animal fights, dance, music and instruments like drums, long flutes, lyres, etc., and domestic scenes. The colours used are red, ochre, yellow and blue. They have been discovered in Sagar, Raisen, Sehore and Hoshangabad districts.

After the Guptas, their traditions of architecture, sculpture and painting continued during the Gurjara-Pratihara, Chandella, Kachhapaghāṭa and Paramāra rules. Even the Muslims could not wipe out these traditions.

The subject-matter of the Mālvā paintings is derived from the *Rāmāyaṇa*, *Kṛṣṇa-līlā*, *Devī-pāṭha*, *Amaruśataka*, *Dholā-Māru*, *Rāga-mālā*, *Bārāmāsā*, etc. They depict typical dresses worn by Rāvaṇa, Hanumān, Jambumāla and others, turbans, *paṭukā*. Some iconographic traits are found in Mālvā paintings, e.g., in Pārvatī worshipping Śiva, Gaṇeśa, Śiva, etc., imitate sculpture.—S.R.

28. Bhowmik, S.K. :—*The Art and Technology of Some Metallic Images from Akota*.

MBB, XXVII, 1976-77, pp. 1-33.

The present paper examines the fifteen metal objects belonging to the famous 'Akota hoard'. The ancient Akota had seen a continuous period of activities in metal art from 6th to 13th centuries A.D. and even in later periods. During this long period profound changes took place both in artistic style and motifs and also in the compositions and techniques of fabrication of these metal objects. During this long period of activities, they made use of four varieties of alloys for making objects of art and worship. Lead bronze alloy was made use of in the earliest stage of technology, and was gradually replaced by bronze—an alloy of copper and tin. It is quite possible that metal technology and art of making images had reached its zenith in Akota during the period between 10th and 12th/13th centuries A.D. Out of the fifteen objects analysed in this article, two are made of real—brass alloy, an alloy of copper and Zinc. Some of them represent the highly skilled technical achievements of the mediaeval period.—M.R.G.

29. Bhowmik, S.K. :—*The Art and Technology of the Metallic Images from Lilvadeva.*

MBB; XXVII, 1976-77, pp. 61-80.

The seven Jain bronzes representing seven images of various Tirthankaras of the Śvetāmbara Jain sect have been discovered from a mound at a small village known as Lilvadeva in Jhalod Taluka (Panch—Mahal Distt.) in North East Gujarat. These Jain images were made during the period between 8th to 12th century A.D. In the present paper the assessment of art and style of these images is made in detail. It also presents the results of chemical analysis of these images.

The considerable influence of south Indian art school particularly of the Coḷa and late Coḷa period is noticeable in some of the images. The conspicuous influence of the eastern Pāla school of art in the two images cannot be denied. The images are elegantly carved and reveal evidences of a highly evolved local school of art which achieved considerable progress in the art of casting metal images.

From the formative and technical studies of six metal images, it is clear that right from 8th-12th centuries A.D. metallic art received a great deal of attention round about Lilvadeva. There is little doubt that metal workers adopted very efficient methods of refining during extraction of copper ores, thereby suggesting knowledge of advanced techniques of metal extraction and skill in metallurgy probably evolved by frequent experiments over a long period of about 500 years. The very fact that they could make images of lead-brass, a metal evolved by adding zinc and lead to copper, suggests that they had attained a high degree of skill and standard in metallurgy and practical chemistry.—B.K.

30. Bussan, Sobi :—*Rose-wood Model of Five-storied Pagoda, Horyuji Temple (the wooden structure).*

JOIB, XXVIII, No. 1, 1978, pp. 83-84.

Introduction of Buddhism in Japan was the cause of severe internal political strife. The victorious faction, supporting Buddhism, made Prince Shotoku the regent. He built the Horyuji Temple in 607. As it was burnt down, it is not clear whether the existing temple is the original or reconstruction.

Its small scale model in seasoned, elegant rose-wood was made by Sobi Bussan Co. Ltd., and the design is the work of Kohfu Homano, a member of the Company. It is a work of art and precision.

The Horyuji Temple embodies both the Asian and Japanese cultures. Its many aspects may be called Chinese. The layout is distinctly Japanese being asymmetrical expressing yearning for the natural beauty of irregular balance or imperfection, one of the features of Japan's unique sense of aesthetics.

Certain aspects, such as Entasis columns within the temple, originated in Greek culture showing interchange with ancient European culture. It is constructed on a double base foundation and combines the beauty of harmony and inharmony.—S.R.

31. Chattopadhyay, Aparna :—*A Note on the Difference of Achaemenid Art from Maurya Art.*

JOIB, XXVIII, No. 1, 1978, pp. 63-67.

It has been generally held that Maurya buildings were built in imitation of the Persipolitan buildings of the Achaemenian monarchs. But it has also been held that Aśoka art had its own distinct character and was superior to Achaemenid art. Study of facts in many respects go against this theory.

Candragupta's palace was made of wood and its gilded pillars were decorated with golden vines and silver birds. But Achaemenid palaces of Pasargadae, Babylon, Susa and Persipolis were built in stone on an artificial platform with retaining walls of limestone, and the gilded Cyprus and Cedar pillars of Susa and Ecbatana had no vine and bird decoration which designs were definitely Indian. There is no use of glazed bricks with winged bulls and gaily coloured enamelled bricks in the Indian friezes.

The plan of Apadana or hall of pillars was borrowed by Darius from Nebuchadnezzar's palace at Babylon and either India or Babylon might have borrowed the idea from one another.

Certain aspects of Achaemenid art are different from Maurya art in spirit and effect inasmuch as the former emphasises on human figures representing different nations from which we can learn their national dress, their pet animals, etc., which idea is absent in Mauryan art.

In Behistun relief, king Darius is depicted with his left foot on the prostate form of the rebel Gaumata, raising his right hand in adoration to a winged disc representing Ahura Mazda. In another relief, Darius is sitting on the throne with four attendants, crown prince Xerxes with an attendant behind. Whereas Aśoka has never cared to get his personal name or face or figure carved on rocks and pillars. Nor does Maurya depict any court scene.

Fluted columns, human-headed bulls, etc., too, are absent in Maurya art. Darius introduces gold and silver coins invariably bearing the portrait of the king. If Mauryan rulers had copied Achaemenid art, it is strange that they did not introduce currency like them. Again, drinking vessels with handles in animal figures are also a characteristic of Achaemenid art. No such vessels were found at Pāṭaliputra.—S.R.

32. Das, D.R. :—*Durgā Temple at Diuri.*

JOIB, XXIX, Nos. 1-2, 1979, pp. 131-140.

The place Diuri in connection with a multihanded Durgā image finds mention in the Ranchi District Gazetteer. A passing reference to this monument is also made by Patil and Singh: Besides these brief notices the temple remained very much in obscurity. Realising the importance of the presence of an ancient temple in a region where not more than two or three such monuments are known, the present author has discussed the various aspects of the Durgā temple at Diuri.

The temple has an obvious association with the early series of Orissan temples. But its *pābhāga* with four mouldings indicates date slightly later than that of the Suvanajaleśvara (Bhubanesvara) or similar other temples in Orissa. Further, another element which points to its archaic character is the sectional *āmalaka* at the base of the *rāhā* on the front face. As the upper part of the Diuri temple is almost lost it is not possible to put it to a through chronometric text. The conjectural restoration of the temple enables us in attempting a metrical analysis of its structural elements. The utmost that we can say is that this temple comes after the Parośurāmeśvara and similar other temples of Orissa. At the same time it is not far removed in date from the Gandharadi.—P.G.

33. Gurumurthy, A. :—*Temples at Yadamari : The Triveṇīsaṅgamam of the South.*

Jl, VI, No. 2, 1978, pp. 49-61.

The small ancient village of Yadamari, also called Vedamur, is situated to the SW of Chittoor, to the north of the river at the Triveṇīsaṅgamam of Sarasvatī, Gāyatrī and Sāvitrī which flow from west to east. The Varadarāja Svāmī Temple is situated to the south of the river, and Rāma Temple to the eastern end of the village.

There are two traditions regarding the name of the village. One says that a temple was constructed here by the people in memory of the

appearance of Viṣṇu on his Garuḍavāhana before his pregnant devotee who could not proceed to Kanchi for attending *Garuḍasevā* and gave birth to a child here. The place was named Yadamari after Yadapoda where the woman stayed. The other tradition as given in *Sthala* and *Brahmāṇḍa Purāṇas* states that the place was called Indrapuri built by Indra where Indra himself and the gods learnt the precepts of the Vedas. Yadamari is the corrupt form of *Vendan* (Indra) *purī*.

Five inscriptions in Tamil script, one of A.D. 1379, three of the 15th century, and the rest of *Śrīraṅgarāya Mahārāya*, are inscribed on the walls of the Varadarāja Svāmī Temple. They all record donation of offering to deities.

The article describes the architecture of the various parts of the Varadarāja Svāmī Temple (which has been disfigured by modern repairs, whitewash, etc.) and Sri Kodaṇḍarāma Svāmī Temple, like the *gopura*, sanctum, pillars, *antārāla*, *pradakṣiṇā-patha*, *śikhara*, *adhiṣṭhāna* etc. The sculpture and iconography of Varadarāja Temple is also discussed and there are brief descriptions of shrines dedicated to Garuḍa, Udaiyavar, Lakṣmī and Aṇḍal.

These temples are said to belong to the Vijayanagara period. The architects of the period assimilated all the styles of their predecessor and used them freely.—S.R.

34. Handa, Devendra :—*A Nṛ-Varāha from Agroha (Haryana)*.

VII, XVII, 1979, pp. 238-246.

Reference to Varāha in the *Rgveda* like *divo varāhaḥ*, 'Boar of the sky' are indicative (*lākṣaṇika*). *Sat. Br.* and *Taitt. Br.* refer to Prajāpati having assumed the form of a Varāha to raise (create) the earth. The doctrine of *avatāravāda* developed under Pāficārātra school, and *Varāhāvataṛa* of Viṣṇu is frequently referred to in the epics, Purāṇas, literature and inscriptions.

The *Āgamas* and *Tantras* give detailed accounts of the images of Bhū-Varāha or Ādi-Varāha, Yajña-Varāha and Pralaya-Varāha. The images are mainly of two kinds—theriomorphic (Varāha) and hybrid (therianthropomorphic). The earliest sculpture of therianthropomorphic is from Mathura, datable to Kuṣāṇa period. In Gupta period, both the forms were popular and their images are found both in the north and south.

Varāha cult seems to have become quite popular during the mediaeval period. The Paramāras were the great devotees of Varāha incarnation. Bhoja I struck coins bearing the figure of Varāha.

The Nṛ-Varāha, excavated from Agroha (Haryana) in 1938-39, is standing in *ālīḍhāsana* with his upper right hand on the hip and Bhū Devī resting on the elbow of the upper left. The back hands hold club and discus. The Earth-goddess, wearing *dharmila-mukuṭa*, earrings, necklace, armlets, bracelets, etc., is holding a flower in her left hand. Her right hand is placed on the surviving piece of Varāha's lost snout.

The decorated aureole of the god is also broken. His right foot is planted on the ground, and left bent and placed on the lotus cushion held by Ādiśeṣa who has the coil of his lower part on his head instead of the hoods. His consort is also shown.

The god wears usual ornaments, loin-cloth held by *kaṭi-bandha* with dagger tucked into on the right. A flying *Vidyādhara* is above the upper end of the club, and two female figures in *tribhaṅga* (Gaṅgā and Yamunā) perhaps flank the god below.—S.R.

35. Jain, S.K. :—*Masāḍha (Ara) meṇ Ambikā Devī kā Mandira. (The Temple of Ambikā Devī in Mashadha).* (in Hindi).

JAnt /JSB, XXXI, Pts. 1-2, 1978, pp. 8—10.

The author mentions the place Masāḍha as referred to by Huiien Tsang as a trade-centre and about a temple of Pārśvanātha Tīrthaṅkara therein. Nearby this temple is another shrine of Ambikā Devī. It has few images of *Śāsana Devatās*, *Śāsana Devīs* and Kāmadeva and Rati. Some of these images belong to c. 7th century A.D. Some of the sculptures found here are placed in the Patna Museum. Among them one lion-head belong to the Mauryan age.—S.B.S.

36. Krishna Kumar :—*Maheśamūrti Images at Ellora : Their Topology and Cult Assimilation.*

VII, XVII, 1979, pp. 225 –237.

Topology : Iconographically, Maheśamūrtis (MM) at Ellora are of two types—(i) Seated images represented only by one example in Kailāśa Cave XVI as a decorative relief on the N corridor of that temple. Three-headed and four-armed Śiva, with *Tatpuruṣa*-face in the centre is seated in *padmāsana* over double-petalled lotus, wearing *jaṭā-mukuṭa*, *ratna-kunḍalas* and other ornaments. He is flanked by Lakuliśa-sect devotees in *namaskāra* attitude. The figures are animated and finely modelled. Date : last quarter of 8th cent.

(ii) Busts, invariably having six arms, are in majority and are of a later date, displaying evolved features. These MMs are divided into two sub-types according to the position of the lateral heads, (a) with

Tatpuruṣa-head in the centre and Vāmadeva-Umāmaheśvara on the proper left and Aghora-Bhairava on proper right, denoting the eastern view, (b) with *Sadyojāta-Nandīvaktra* in the centre and Aghora and Vāmadeva on proper left and right, denoting the western view. With the exception of Cave XXIII (top) type (a) *MMs* face south of east. Except for the attributes of Tatpuruṣa, the symbols in the hands of other faces do not agree with the texts like *Rūpamaṇḍana*, etc.

Cult Affiliation : After a detailed description of the *MM* busts, it is stated that the large number of *MM* images shows that during the 8th to 10th cent. the Maheśvara-cult was prevalent in Ellora. On literary evidence the cult goes back to Vedic period, but the Kailāśa temple decorative icon is traced to proto-historic times on archaeological grounds. It gained popularity only with the raise of Lakuliśa-Pāśupata sect. During the 1st half of the 6th cent. Lakuliśa sect was patronised by the Kalachuris in Koṅkan and later on, spread over wide areas. In its pantheon Īśāna, the fifth head, is also included. With Kalachuri support, Cases XIX and XXI were executed. None of them depicts the Maheśamūrtis. It was during the Rāṣṭrakūṭas (c. 8th-10th cent.) who were *Parama-Māheśvaras*, that *MM* images in association with Lakuliśa-Śiva were carved at Ellora.—S.R.

37. Krishna Murthy, K. :—*Some Aspects of Buddhist Architecture of Śrī Lankā (Ceylon)*.

JAA, I, No. 2, 1979, pp. 67-70.

The writer describe some aspects of Buddhist architecture of Śrī Lankā vis-a-vis Indian architecture. The stūpa architecture of Ceylon goes well in conformity with the religious texts like the *Divyāvadāna*, the *Mahāvamśa* etc. Highlighting the architectural peculiarity of the Buddhist monuments of Ceylon, he points out that in India the height of the *vdlika* and the brick measurements invariably indicate the date of the stūpa in its construction. But this kind of connotation is not applicable to the stupas of Ceylon. Despite of the fact that the Ceylon is dotted with numerous establishments throughout, it can be singularly noticed that the representation of the life scenes of Buddha or the Jātaka stories on stone are absent, as they are devoid of sculptural veneerings.

Another noticeable feature of the stūpas of Ceylon is the presence of Parivara Buddhas known in Sinhalese as Vahalkade and this is conspicuously absent in the Buddhist architecture of India. The *ayaka* platform provided at four cardinal directions of the stūpas of South India like Amarāvati, Nāgārjunakoṇḍa etc., could have been the fore-runner of Vahalakades of the Ceylon. The Parivara Buddhas seen around the

stūpas of Ceylon are unknown to Indian Buddhist architecture. The existence of a moon slab at the entrance of the stūpa and the monasteries is a common feature in Ceylon. But the study of these *Chandrasilas* reveal that only two animals viz., *hasti* and *vṛṣabha* are edged along the crescent of the moon slab as opposed to the increased number of animals seen with the case of moon slabs of India.

Another noticeable feature of the Buddhist architecture of Ceylon is the presence of free standing pillars. Evidently, they stand to mean the same as to their counterparts in India.

In early or later frescoes of Ceylon, three daughters of Māra invariably appear in the scene of Māra's assault. The presence of *Uruna* on the forehead of Buddha is again a rare feature in Ceylon. The Buddha statues of Ceylon invariably betray *tribhaṅga* posture.

It is well known that Ceylon owes much to India as regards the innovation of Buddhism into the Ceylonese soil. The Vaitulyavadins identified with Mahāsunavadins of Nāgārjuna suggest that it was the teachings of Nāgārjuna that were received by the monks of Abhayagiri Vihara in the days of Voharika Tissa. Similarly, Vajiriyavadins here noticed in the reign of king Sena-I were identical with the Vajrayanists, a school of Buddhism flourished in eastern India during that time. However, it appears that the magnitude of the assemblage of the Buddhist monuments of Ceylon and its ratio of borrowal of the art and architecture of India are not tangential. But, one can clearly see the disproportionate impact of Buddhism on Buddhist art and architecture transfused from India into Ceylon.—Author

38. Krishna Murthy, K. :—*Pūrṇaghaṭa in Early Indian Literature and Art.*

OHRJ, XVI. Nos. 1-2, pp. 9-14.

Pūrṇaghaṭa, also known as *pūrṇa kalaśa*, *pūrṇa kumbha*, *maṅgala kalaśa*, *maṅgala ghaṭa*, *bhadra ghaṭa* has the hoary tradition. The author in this article has cited references from Vedic, Jaina and Buddhist literatures. Interestingly, in *Gāthā-Saptasatī* a reference is made to the filled pitchers flanking the doorways and this has been well expressed in the *kāvyas* of Kālidāsa. Similarly, references to *Pūrṇa ghaṭa* are also not wanting in *Sāhitya Darpaṇa*. Equally interesting is the lithic representation of *Pūrṇa ghaṭa* in early Indian art. At places like Bharhut, Sāñci, Amarāvati, Mathura, Nāgārjunakoṇḍa, *Pūrṇa ghaṭa* is represented profusely in stone. In fact, the western Chalukyans signified two *pūrṇa ghaṭas* guarding the doorways, as seen at Aihole, following the mode of symbolic representation of the rivers inherited from the

Sātavāhanas. Both in literature and art the *pūrṇa ghaṭa* motif plays a significant role. - Author

39. Mahapatra, Gopinath :—*Icon of Jagannātha.*

Pur., XXI, No. 1, 1979, pp. 72-76.

Nilamādhava was a Viṣṇuite deity with four arms. To begin with, there was stone or symbol worship called *pratika-pūjā*. As masses could not comprehend it, image-worship came into being. Phallic symbol is definitely prior to it.

The original azure stone image of Nilamādhava, having been buried under sand, was replaced by a wooden image called Daru-brahma, Dāru-devatā, etc. This does not mean that all Dāru-devatās are Jagannātha. *Skanda Purāṇa (Puruṣottama-māhātmya) (SkP-P)* tells us of four images of Dāru-brahma Jagannātha that came to light from an *apauruṣeya* tree floating in the sea, side by side with *Nyagrodha*-worship. The Jagannātha cult may have originated from tree-worship.

A Mohenjodaro seal shows two heads or unicorns emerging from the stem of a Pīpal tree. Śāla, Aśoka, and Plakṣa trees are associated with the birth of Buddha, and Pīpal as the Bodhi tree.

Tree-worship was a regular feature of Hinduism and Buddhism in ancient India. In Mysore, marriage of Pīpal (male) and Neem (female) is performed. In Rajasthan, Neem is the male, and in Orissa, Pīpal male, and Banyan female. The Image of Jagannātha at Puri is made of Neem wood. *Kalpa-vṛkṣa* is worshipped in the compound of the temple.

The great Nyagrodha, (in *SkP—P*) with four branches and the sacred *Kṣetra* existed at the time of the Universal Deluge, which possibly was converted into four-armed Nilamādhava or Puruṣottama Jagannātha. The present figure of Jagannātha had been installed at Puri by king Ramacandradeva, who assumed the title of *Abhīnava-Indradyumna*, at the end of 16th cent. after Kalāpahāda had taken away the deities and burnt them. The present Jagannātha image has made the scholars to conjecture the origin of trinity as a primitive deity. —S.R.

40. Tiwari, Marutinandan Prasad :—*Jain Sāhitya Aur Śilpa meṁ Yakṣī Ambikā.* (*Yakṣī-Ambikā in Jain Literature and Art*). (in Hindi).

JANT/JSB, XXXI, Pt. 2, 1978, pp. 1-7.

In Jain tradition about Yakṣa and Yakṣī Ambikā is associated with the 22nd Tīrthaṅkara Neminātha. She is one of the four

important Yakṣīs among Chakreśvarī, Padmāvatī and Siddhāyikā. She is influenced with the trait of the brahmanical deity Durgā. According to the *Ambikā tantra* the Ambikā Yakṣī is the destroyer of the world and her name is Śaṅkarā, Mohinī, Chaṇḍikā, Chaṇḍarūpā and Aghorā etc., showing the fearful aspect of the goddess Durgā.

The image of Ambikā is found in the Jain pantheon from sixth century onwards. She became so much popular throughout India that her image is found in various parts of the country. She is also associated with most of Tirthaṅkaras from ninth century onwards. Her origin and legends are detailed in the *Ambikādevī-Kalpa*, while her iconography is referred to in the *Nirvāṇakalpa* and *Pratiṣṭhā-saṃgraha*. Her numerous icons—two-armed or four-armed from Akota, Kumbhārik (Gujarat), Osia, Dhanekha (Rajasthan), Devagaḍh, Mathūra, Lucknow (U.P.) Gyaspur, Khajuraho (Madhya Pradesh), Aihole (Karnataka), Ellora and Bihar, Bengal and Orissa etc., are described in this context.—S.B.S.

41. Mathpul, Y. : *The Technique of Reproducing Rock Painting*.

BDCRI, XXXVII, Nos. 1-4, 1977-78, pp. 68-79.

No site among the many sites in central Indian can compete with Bhimbetka in the quantity of painted caves and richness of the subject matter of paintings. As rock paintings are mostly found on concave, convex, vaulted and uneven ground and sometimes in wash-basin like cavities and those at considerable height, cannot be faithfully reproduced by photography. Moreover, scratchings and writings made by vandals cannot be avoided. Sketches of figures made by looking on them cannot be reliable for reproduction of those paintings. Moreover, drawing sketch cannot do justice to a colour picture.

Robert A. Brooks used a new technique for the reproduction of faded rock painting. First a sharp coloured transparency of the original painting is made. The drawing then is outlined on a drawing paper with pencil, projecting the transparency on the screen. The line drawing is filled with water colour. Focusing again the transparency on the painted drawing, one more transparency is prepared which gives a clear-cut coloured drawing alongwith the original background.

The technique applied by the present writer consists of the direct tracing of the drawing by putting a tracing paper or a highly transparent polythene sheet over the painted rock surface. The traced drawing is first transferred on to the drawing paper, then it is carefully compared with the original to eliminate errors. Colours are given to the drawing according to the original tones and shades on the spot. The natural

back-ground colour is also filled in there and then. Where tracing is not feasible, figures are drawn by taking measurements to the scale and then these are given colour.—S.R.

42. Nath, R. :—*The Chaurāsī Khambha of the Gwālior Fort.*

VII, XVI, Pt. 2 1978, pp. 99-103.

In Gwālior Fort, Chaurāsī-Khambha complex is made up of a large pillard hall with an imposing portal on the northern side, a broad, deep, double-storeyed, circular *baoli* (step-well) just on its southern side and a small oillard pavilion to its west. Originally, it was open on all sides with raised *āsana-paṭṭikās* on the north. In fact, it is a double-storeyed building, the basement having been completely closed up. It is rectangular in plan with ten series of 8 columns each, composed of the hall and two additional columns each in the eastern and western porch (=84).

All columns are plain, circular with massive bases and shafts and heavy capitals. Only the *vitānas* (ceilings) of the central bay have lotus design carved in stone slab. The eastern porch is a typical Hindu corbelled ceiling of overlapping courses roofed by a *kamarakhī* dome showing the taste of the artist. The dome is a unique feature of this building. The proximity to the Mān-Mandir, the stone, the designs of *vitānas*, forms of columns and *baoli* and pavilion show that the building owes its origin to Man Singh.

By far the most important feature of the building is the stupendous portal added to its northern side at a later date by Rahimdad whose inscription it bears. There is a *mihṛāb* sunk in the western wall of the portal, near which a Nāgarī inscription dated V.S. 1586 (A.D. 1529) mentions Babur and Rahimdad who held the Fort for him. There is another Arabic-Persian inscription in beautiful *Nakṣī* dated A.H. 938 (A.D. 1531) recording the construction of this public building by one Yar Mohammad s/o Maulana Bahlol Nalbanda Kabuli.

It is quite likely that Chaurasi-Khambha was built to be used as Assembly Hall where, probably the great conference of musicians was held under Raja Man Singh and *Man-kutoohal* was complied. The basement which is entirely closed might have commanded the administrative offices of the Raja and served allied purposes.—S.R.

43. Pandey, S.N. :—*Archaeological Evidences for the History of Somanātha Temple.*

JOIB, XXVIII, Nos. 3-4, 1979, pp. 139-145.

The Somanātha temple was, probably, first constructed as an

open platform in 1st century A.D. The second temple was built in c. 7th century A.D. while the third temple was built in c. 960-973 A.D. by Lukya Mularāja. The fourth temple was constructed by Bhīmadeva I (1026-1039 A.D.) but in 1169 A.D. Kumārapāla replaced the previous structure by Kailāśa Meru-Prāsāda. However, the final construction of *Guḍha maṇḍapa* was done by Bhīmadeva in 1217 A.D.—S.B.S.

44. Parekh, V.S. :—*A Remarkable Sadāśivamūrti from Dhāmatvāna (Dist. Ahmedabad).*

JOIB, XXVIII, No. 1, 1978, pp. 85-87.

The *Sadāśiva* and *Mahāsadāśiva mūrtis* are benign forms of Śiva. *Uttarakāmikāgama (UKA)* states the colour of *Sadāśivamūrti* to be white, arms ten, 5 right hands holding *śakti*, *triśūla*, *khatvāṅga*, *abhaya* and *prasāda* (?) and left hands, *bhujāṅga*, *ḍamaru*, *nīlotpala*, *mātulaṅga*, etc. Or he may have one face with three eyes, *candra-kalā* tucked in *jaṭāmukuṭa* and adorned with all the ornaments, *yajñopavīta*, etc. Manomani, the Supreme Goddess sitting by his side. *Rūpavatāra* gives *Padmāsana* as against standing of *UKA*.

After giving the description of some *Sadāśivamūrtis*, the present five-faced and ten-armed *pañca-dhātu-mūrti* is said to have come from the house of a Brāhmaṇa of Dhāmatvāna.

Two faces of Śiva are on the sides and two above the central face, one over the other. The front faces are completely worn out. The hands and attributes are clumsily executed : right hands from top carry *triśūla*, *khatvāṅga*, *śakti*, indistinct object, and *abhaya mudrā*, and left hands, *beli*, *ḍamaru*, *pāśa*, and *sarpa*. Pārvatī, seated on his lap in close embrace with legs hanging loose lotus in left hand, embraces him with her right arm. All the heads of Śiva wear *Jaṭāmukuṭa*, *kuṇḍalas*, chest-bond, armlets, bracelets anklets and fine lower garment tied with an ornate girdle. He wears a *sarpa-hāra* and *sarpa-yajñopavīta*. Stylistically, it is similar to Umāmaheśvara from Baroda Museum (12th cent.). Being earlier, it may be assigned to the 11th century.—S.R.

45. Perumal, A.N. :—*Art of Dance in the Temples of Tamilnadu—Epigraphical Evidence.*

SIE, V, 1978, pp. 15-19.

The Tirukkoyitur inscription of Kampan Muvenda Velan speaks about the proficiency of Kapilar in Muttamil. Further it states about

the talents of the dancing girls in addition to an account of the musical instruments they had used. The inscription of Sonaḍu Valangiyaruliya Sundara Pandiyan found in the Puḍukottai also remarks about Muttamil. Another inscription refers to the praiseworthy competence of Kochchadaiyapamarāṇa Tiripuvana-Chakkaravattigal Kulaśekara ttevar in Iyal, Ísal and *Nāṭakam*. The Tiruvengaivasal inscription refers to Santikkuttu conducted nine times a year by Elunāttu before the temple of Tiruvengaivayil Andar in Chittirai. Many inscriptions refers to Śākaikuttu which was very popular in Tamilnadu till the end of the middle ages. It is more or less related to Kottisetam the celestial dance of Lord Śiva and goddess Umā performed to extol the burning of Tripura. The Mānambadi inscription of Kulottuṅga I refers to Tamilkuttu by Kuttukkāṇi. There are a few epigraphical instances which give evidence to the enactment of dramas in the tenth and eleventh centuries. In the Tiruviduimarundur inscription theatres are noticed as '*Nāṭakachchā lai*'. The Pāṇḍya kings also encouraged dances and constructed theatres. The east and west *gopuram* situated in the outer *prākāra* of Chidambaram temple bear figures posing the 108 postures of dance with their names inscribed above each in *grantha*. Thus, it is quite clear that art of dance was held in high esteem both by the king and the people.—P.G.

46. Punia, D.S. : - *Recently Explored Icons of Viṣṇu and Hari-Hara in South Haryana*.

JOIB, XXIX, Nos. 1-2, 1979, pp. 128-132.

The image of Viṣṇu from the village Sondh represents an early form of the lord Viṣṇu belonging to the Kuṣāṇa age. Another sculpture from Sondh represents headless god Viṣṇu with *āyudhapuruṣas* and its execution and style belong to c. 9th-10th centuries A.D. The fragmentary sculpture of sandstone discovered from Guravara represents Śeṣaśāyī Viṣṇu which stylistically belongs to c. 10th-11th centuries. A.D. Another similar image was also found in the same village. The third Śeṣaśāyī image was discovered at Bunchari near Hodel and the fourth is worshipped in a village named Śeṣaśāyī near Hodel.

The fragmentary sculpture of sandstone from Ujina represents Varāha and Nṛsiṃha in a single panel and it belongs to c. 11-12 cent. A.D.

The frieze of sandstone representing Hari-Hara mūrti, a complete composite figure of Śiva (right half) and Viṣṇu (left half), has been discovered at Punahna which stylistically belongs to c. 9-10 cent. A.D.—P.G.

47. Rao. Hanumantha D. :—*An Early Mediaeval Temple at Terala.*

Jl, VI, No. 1, 1978, pp. 53-56.

The temple locally known as Rūpalammagudi, stands buried upto ceiling in a tank bed on the bank of a *nullāh* on a hill in Palanādu Taluk Guṇṭūr district in Andhra Pradesh. At present only 11 receding horizontal tiers and portions of the top of *antarāla* and *maṇḍapa* are visible. The superstructure is an admixture of both northern and southern styles. The whole complex was surrounded by an enclosing wall. *Śukanāsa* is missing. The outer surface of the tier bands is decorated with *caitya* windows in some of which are seen Gandharva heads as in Pallava architecture. The life size image of 18-armed Durgā which is said to have been in the sanctum is missing.

The last horizontal band below the *grīvā* is decorated with couchant *śārdūlas* seated back-to-back as in Orissa temples. A ponderous *āmalaka* akin in form and size to those in Chalukyan temples at Aihole adorns the top. On the southern wall of the temple below the cornice are figures of flying Gandharvas resembling in style and artistic merit those at the Aihole temples. A loose Mahiṣamardini sculpture in pink sand stone lies in the precincts of the temple.

The temple is of early mediaeval period and fills the gap between the Alampur and Mukhalingam groups of temples.—S.R.

48. Sadhu Ram :—*A Varāha Sculpture from Hansi Fort*

JHS, X, No. 1, 1978, pp. 9-16.

Getting a clue from a photograph of Varāha supplied by Shri Lildhar, a collector of antiquities, etc., the sculpture was traced to the house of a Brāhmaṇa of Hansi.

Of the three kinds of Varāha—*Bhū- Nṛ-* or *Yajña-* and *Pralaya-*Varāha, this is the *Nṛ-varāha* which is somewhat different from the description given in texts like *Vaikhānasa Āgama*, *Viṣṇudharmottara Purāṇa* and *Śilparatna*. It represents in *ālīḍha* attitude, carrying the Goddess Earth on his left elbow wearing the usual ornaments. He is holding a *śaṅkha* on the same left hand, and *cakra* and *gadā* in left and right lower hand, while in the upper right hand he holds the stalk of a lotus plant which forms a parasol over his head. The *Āyudha puruṣa* with *cakra* in hand is on the god's right and *Gadā-devī* stands below the *gadā* of the god on the left. The god wears *ratna-paṭṭikā* on his head and other ornaments, etc., like necklace, bracelets, anklets, sacred thread and *ardhoruka*. His left foot rests on a *pīṭha* placed on a rock

instead of on the head of Śeṣa which is sculptured lying near the right leg of Varāha with a human face surmounted by much worn out seven hoods. The sculpture is executed with meticulous care and precision. The head of Varāha is realistic and the human body robust. Above at the top are flying Gandharvas holding lotuses.

Symbolically Hiranyākṣa, the demon who carried away the earth, symbolically represents such wicked persons who are greedy for gold and amass wealth by sucking the blood of the poor, and the latter pray to God for deliverance from their clutches.—Author.

49. Sankara Narayana, N. : - *Dwarfs in Indian Art*.

VII, XVI, Pt. I, 1978, pp. 96-98.

Figures of dwarfs occur in Indian sculpture from very early times, either alone or as attendants.

In the Amarāvati sculptures, several types of dwarfs are to be seen. In one instance a dwarf *yakṣa* is feeding leonine stags, in another, *yakṣa* (dwarf) atlantes are shown as supporting a vase with foliage. The most interesting is the figure of a seated *yakṣa* dwarf with a huge head. A big garland is being thrust into his mouth.

Depiction of dwarfs in Buddhist sculptures is a peculiar phenomenon. Whether it has religious significance or aesthetic is worth investigating. On coins of Chandragupta II, a dwarf is carrying an umbrella.

In a sculptured slab from Goli, probably representing Siddhārtha, two dwarfs are shown, one holding an umbrella over Siddhārtha's head and the other a fly-whisk. They have a big face, large eyes, flat nose, pot belly and short legs.

Dwarfs are also associated with figures of Śiva as *Naṭarāja*, *Dakṣiṇāmūrti* and *Bhikṣāṭana-mūrti*. In the figure of Śiva as *Naṭarāja*, he is represented as dancing on a dwarf. In *Bhikṣāṭana-mūrti*, a dwarf is shown under the foot of the deity. Here, the dwarf is called *Apas-mārapuruṣa*. In one such aspect of Śiva, the dwarf by his side is holding a plate-like object over his head. - S.R.

50. Saxena, R.B. :—*Śobhāgapura kā Prācīna Śīva-Mandira*. (*The Old Śiva Temple of Shobhagapur*). (In Hindi).

Śod. Pat., XXIX Nos. 3-4, 1978, pp. 42-44.

In Udaipura, Śobhāgapura is a village in the neighbourhood of which towards the south is the village Āhāḍa (*anc.* Āghāṭapura). The

mediaeval Śiva temple here is an evidence of the great prosperity and excellence of its fine art during the mediaeval period.

The temple is built of white stone on a high platform, facing west and having a small *sabhā-maṇḍapa* in the *antarāla* in front of the *garbhagṛha*. On the door of the *garbhagṛha* there are engraved figures of three-faced Brahmā, Śiva and Viṣṇu above, and *Nāga-Nāginī* and *sādhus* in dancing pose below. The original deity is missing and a goddess, probably Pārvatī, is placed instead in later times.

At the back of the *garbhagṛha*, is the image of four-armed Śiva sitting in meditation and holding a *triśūla* in one upper hand and a lotus in the other. The standing images of six (instead of eight) *Dikpālas* are placed in an inverted order owing the face of the temple being towards the west.

On the outside of *garbhagṛha*, six *Dikpālas*, ten heavenly nymphs, two *Śārdūlas* and five Śiva images are attached to the outside of the *garbhagṛha*. On the southern side of the original (*nija*) deity are nine images including Agni and Yama, and on the back five images with Nairṛta and Varuṇa, and on the northern side nine images with Vāyu and Kubera.

The temple and sculptures present excellent specimens of Rajasthan art. There is no Sūrya temple, but its existence may be assumed from the epigraph of Śakti Kumāra and the images of Sūrya preserved in the Āhāḍa Museum.—S.R.

51. Tiwari, Marutinandana Prasada :—*Khājurāho ke Ādinātha Jaina Mandira kā Śilpa-Vaibhava. (Architectural Splendour of the Ādinātha Jain Temple of Khājurāho). (in Hindi).*

JAnt/JSB, XXXI, No. 1, 1978, pp. 20-24.

At Khajurāho, three Jain temples of Pārśvanātha, Ādinātha and Ghaṇṭai of Chandella period (950-1150 A.D.) are preserved. The nude images of Tirthaṅkaras and the depiction of the auspicious dreams on the jambs of the entrance door belong to the Dīgambara sect.

From its architectural planning, Pārśvanātha temple appears to be the oldest, assigned to the early Chandella rule by Krishnadeva. The Pārśvanātha temple was originally dedicated to Ādinātha. Ghaṇṭai is the later edifice (end of 10th cent.) as shown by its architecture, sculptures and palaeography of its inscriptions.

The general plan, sculptural and architectural style of the Ādinātha temple resembles that of Vāmana temple (c. 1050-75 A.D.). The *garbhagṛha* contains a black stone image of Ādinātha of a later date, the original having been lost. On the outer wall of the temple there are three parallel tiers of sculptures. The uppermost tier shows flying Gandharvas, Kinnaras and Vidyādhara, the middle tier depicts eight four-armed *Gomukha* figures in *tribhaṅga* pose on its four corners, and the lowest tier shows eight four-armed *Dikpālas* with their emblems etc.

On the southern *adhiṣṭhāna* is sculptured a four-armed *Kṣetrapāla*. On the 16 *rathikās* (?) of the outer wall of the temple are engraved the figures of different goddesses in *tribhaṅga* pose, and particularly important from iconographical point of view. They probably represent the 16 *vidyās* of Jainism. On the entrance door of the Ādinātha temple several four-armed figures are sculptured, and on the jambs are depicted four goddesses on each. Towards the eastern side, left of the depiction of the dreams, is shown the mother of a Tirthankara lying on a bed.—S.R.

52. Tripathi, R.R. :—*Two Unpublished Stone Sculptures from Bhāradvāja Āśrama Allahabad.*

JGJKSV, XXXIV, Pts. 1-2, 1978, pp. 57-64.

On the ancient site of the Bhāradvāja Āśrama which is situated within the confluence of Gaṅgā and Yamunā, in the *Rāmāyaṇa*, is now an earthen mound with an insignificant temple at its feet. Two sculptures of Agni and Varāha, unearthed from the mound, are installed in two separate temples located there.

1. *Agni* : The central figure of standing Agni has rising flames over his head forming an oval halo. He has pointed beard, perforated ears and a high head-dress of hair gathered into a *jaṭā*. He wears a necklace, a sacred thread of beads, armlets and bracelets. He is clad in a *dhotī* and the upper part of his body is bare with a prominent abdomen. His right hand, holding an *akṣa-mālā*, is raised in the attitude of protection. On the god's right side stands a ram, his vehicle, and a ram-faced attendant in the lowest panel. On the left side is a standing female figure, may be his wife Svāhā, and a devotee seated with folded hands. On both sides there are two panels each, the middle ones depict a bearded figure each seated on a wicker stool. In the top panels, the devotees are offering oblations to the god with *śruc* in hands. Stylistically, it may belong to the 10th-11th centuries.

2. *Naru Varāha* : He has a human form with boar's head, a crescent like tusk of which is holding the Bhu-Devī. She has curly hair, wears a *sārī* and girdle and other ornaments like earrings, armlets, bracelets and anklets.

The god wears a *dhotī* covering his thighs and supported by a series of chords. He wears a *grāiveyaka* round his neck, beautiful armlets on the arms and bracelets on the wrists. His upper body is naked. His right foot is placed on the palms of a male *nāga* with hooded canopy over his head. The right hand of the god rests on his thigh and the left on his hip. On stylistic grounds, the sculpture may be assigned to between 6th and 8th centuries.—S.R.

53. Yadava, G.S. :—*Early Mediaeval Painting as Depicted in Dhanapāla's Tilakamañjarī*.

QRHS, XVII, No. 3, 1977-78, pp.182-185.

Dhanapāla, the author of *Tilakamañjarī* (*TM*) graced the court of Paramāra emperors Muñja and Bhoja. From internal evidence of the book it is revealed that it was written to satisfy the curiosity of king Bhoja about Jina-dharma.

TM is a social document of great value that gives vital information about the social, cultural and artistic life of the period. It throws a flood of light on the various techniques and trends in the art of paintings.

In *TM*, princes and painters, who were connoisseurs of art, converse about this art and various technical terms like *citra-paṭṭa*, *bhitti-citra*, *citrāphalaka*, *citra-śālā*, *nipuṇa citrakāra*, *citravidyopādhyāya*, *viddha-rūpa*, *tūlikā*, etc., are used therein.

Tilakamañjarī, the heroine, is quite adept in the art of painting. Even her nurse, Citralekhā, is proficient in this art. At the instance of Patralekhā, heroine's mother, the nurse requests Gandharvaka, a celebrated painter, to delineate an extremely handsome male portrait that may captivate the heroine and rid her of apathy for men, and agree to be married.

Various kinds of paintings were done on walls, canvas and board. The colours employed most often were white, blue, red and yellow. The lovers Harivāhana and Malaya-sundarī, make portraits of each other. Malaya-sundarī starts painting from imagination stopping again and again to think clearly of her lover's features and make corrections if any.

Picture galleries were acquisitions of great pride for the kings. *Śayana-citraśālā* was a drawing-room or bed-room decorated with paintings. The *paṭṭas* on which paintings had been drawn, were carefully folded and preserved. Royalty patronized the painters.—S.R.

III EPICS AND PURĀNAS

54. Anand, Subhash :—*The Bhāgavata Purāṇa : A Guide for the Sādhaka.*

Pur., XX, No. 1, 1978, pp. 71-86.

Purāṇas are the scriptures of the common man. In its *Maṅgalā-caraṇa* the *Bhāgavata Purāṇa* (*BhP*) declares its subject to be *dharmāḥ paramaḥ satām*. By the word *sat*, *BhP* means not only 'a good man' but 'a saint' whose purpose is to lead man to the attainment of God. This shows that the science of the saints is the subject of *BhP*, attainment of God is its goal, a devout man is qualified to take that journey and attentive listening is the means (*sādhana*) of attainment.

Nārada teaches *BhP* to Vyāsa to enable him to sing the glory of the Lord. Vyāsa is *Paramahansa* who is self controlled, non-violent, pure of heart, pious, free from envy and friend of all. He is a man of unfailing vision. He sits in meditation, his mind is purified by love of the Lord. He has the vision of the Lord, and *BhP* is the fruit of that vision, the prayer of a saint "spoken sound" described beautifully by Vallabha as '*samādhi-bhāṣā*'.

According to tradition, a Purāṇa is *Pañca-lakṣaṇa*, dealing with five subjects. But *BhP* characterises itself as *Daśa-lakṣaṇa*. The first nine are meant to reveal the glory of the Lord. His grace to the *Bhaktas*, and thus lead the *Sādhaka* to the love and attainment of the Lord.

The sages of the Naimiṣāranya, anxious to attain *mokṣa*, request Sūta to teach them what is most beneficial to man. Sūta, though he had not studied the *Śruti*, had learnt much by experience. He had overheard the *BhP* being narrated by Śuka to king Parikṣit. He expounds it to the sages.

In the *BhP*, Vyāsa shares his experience of prayer with us. *BhP* is his *samādhi-bhāṣā*. Thus *BhP* claims to give us the *Paramaḥ dharmāḥ satām* which is also *paramahansa-Jñāna* which can lead us to God, the *āśraya* of all. In short, *BhP* presents itself to the *Sādhaka* as a sure guide to perfection.—S.R.

55. Banerjee, S.C. :—*Vyavahāra Portion of the Agni Purāṇa.*

Pur., XX, No. 1, 1978, pp. 38-56.

See Under Sec. VIII.

56. Bhargava, P.L. :—*Additions and Interpolations in the Bhagavad-gītā*.

EW, XXVII, Nos. 1-4, 1978, pp. 357-361.

See Under Sec. XII B

57. Bhatt, B.N. :—*Axioms : How far They have Won Lasting Value for the Vālmiki Rāmāyaṇa ?*

JOIB, XXVIII, No. 1, 1978, pp. 41-47.

States the reasons that account for the lasting character of literary works of diverse nature. Axiom of Universal truth is singled out for examining the Vālmiki Rāmāyaṇa as a lasting literary work. The writer evaluates with references from Rāmāyaṇa, some of the axioms pertaining to (1) omnipotence of destiny, (2) omnipotence of time, (3) irrevocable law of *Karma*, (4) power of lust, (5) unsteadiness of the intellect of creatures, (6) delusion of the creatures at the time of death, (7) weaknesses in the nature of women, (8) old age as the second childhood and (9) propriety of exercising control over an elderly person, led astray. — N.K.S.

58. Bhattacharya, Ahibhushan :—*Śiva Purāṇa and Kumārasambhavam*.

Bhm., IV, Nos. 3-4, 1979, pp. 5-11.

A comparative study of *Śiva Purāṇa* (ŚP) and *Kumārasambhavam* (KS) reveals remarkable similarities in the construction of the narrative and also diction. Kālidāsa has embellished the original theme with all artistry at his command and rare poetic skill.

The description of Himalaya, lamentations of Ratī, etc., are not found in ŚP. There are several editions of ŚP, one by Veṅkaṭa Press, Bombay and another by Vaṅgavāsī Press, Calcutta. Though both differ widely, the episode narrated in KS agrees entirely with that in the ŚP sometimes in the same language.

Both the aforesaid editions of ŚP narrate how Indra summoned cupid and advised him to arouse amorous feelings for Pārvatī in the heart of the austere Śiva. The descriptions in KS agree entirely with those in the ŚP. The transformation of the arid spot into resplendent vernal splendour, and arousal of sensuality even in the animal world, are described, both in ŚP and KS. Similar is the description of the paroxysm of Śiva's wrath at *Kāma* reducing him to ashes by the fire

of his third eye, and in the resolve of Pārvatī to win Śiva by practising penance than by physical beauty.

After this, the writer gives tables of similar passages in both *SP* and *KS*. --S.R.

59. Bonazzoli, Giorgio :—*Devilīṅga—A Note*.

Pur., XX, No. 1, 1978, pp. 121-129.

Padma Purāṇa (PP.) Śṛṣṭi-khaṇḍa 61.57 seems to contain an 'apex legomenon' of the whole Sanskrit literature. The *śloka* contains the compound *devī-līṅgeṣu* in which the two terms *devī* and *līṅga* form the compound *devī-līṅga*. Here *līṅga* be regarded as synonym of *pratimā*, *mūrti* of the goddess (*devī*).

It is the word *līṅga* that requires investigation before enquiring its relationship with *devī*. Etymologically it is derived from the root √ *lag*, from which the word *lakṣaṇa* is derived meaning 'characteristic'. Because of its basic connotation, *līṅga* can apply to several objects, yet in all these meanings, the fundamental significance of 'characteristic mark' is preserved. Theoretically, the compound *devī-līṅga*, like *Strī-līṅga* had a chance of becoming used commonly, yet it seems to be available in no Sanskrit work except in the verse referred to above and quoted below :

*devī-līṅgeṣu sarveṣu kṛtvā deva-grhaṃ naraḥ,
suratvaṃ prāpnuyāt loke devyāḥ sarva-sukhodbhave.
tathaiiva pratimāyās ca devyāḥ praśādam uttamam,
niyuktaṃ kalpa-koṭīnām svar-lokam eti mānavah.*

One of the topic in *Śṛṣṭi-khaṇḍa* of *PP* is the merit gained by building a temple to any of the *Pañcāyatana* deities, Viṣṇu, Śiva, Devī, Gaṇeśa and Sūrya. In it three compounds *Viṣṇu-līṅga*, *Śiva-līṅga* and *Devī-līṅga* are given but *līṅga* is not compounded with Gaṇeśa and Sūrya. But in verse 129, *Gaṇapateś ca Sūryasya līṅge 'nanta-phalaṃ bhavet*, the word *līṅga* is directly connected with them.

Sometimes *līṅga* is used philosophically in Śaivite circles to denote the essence of Śiva, *pradhāna*, *viśvam*, etc. *Pradhāna* is *Prakṛti* and *Śakti*, i.e., *Devī*,—a hint to the special relation existing between *Devī* and *līṅga*.

Devī is sometimes described as *līṅginī*. *Devī* and *līṅga* are also united in the usual representation of *līṅgas* in which *Devī* is the *yonī* or *pīṭha* the altar of *līṅga*. In *Līṅgārcana-tantra*, Sadāśiva with his *Śakti*

is called *Śiva-līṅga* where *līṅga*, the external mark stands for *Śakti* or *Devī*. *Līṅga Purāṇa* completely identifies *Devī* with *līṅga* (*pradhānam līṅgam ākhyātāṁ līṅgī ca paramēśvaraḥ*).

From Vikramapura, a sculpture of Śivalīṅga from top of which emerges the half length figure of a four-armed goddess with her front hands in *dhyāna-mudrā* shows *Devī* to be a constituent part of *līṅga*; she is *līṅga* herself and can be represented in the shape of a *līṅga* (*līṅgākārā Sarasvatī*). So at all levels—iconographic, cultic, philosophical, literary and mythological, *Devī* is directly connected and inter-related with *līṅga*, yet nobody has joined the two terms except in the verse above.—S.R.

60. Bonazzoli, Giorgio :— *Christ in the Bhaviṣya Purāṇa*.

Pur., XXI, No. 1, 1979, pp. 23-39.

Bhaviṣya Purāṇa (*BhP*), called *Bhaviṣyat* in *Āpastambīya Dharma-sūtra*, (*ApD*), is one of the oldest Purāṇas. It mentions very recent historical events and introduces Biblical subjects like the figure of Jesus. Like the other Purāṇas, it underwent changes during the centuries. Biblical interpolation has been made very recently in order to keep it up-to-date, as its name implies. The fluctuating situation in its *parvan* division is also seen in the topics of its *Pratisarga-parvan*.

BhP III. 3.2.21-32, even though the work of a single individual, must be accepted as its part, because it was the expression of the living tradition. This passage mentions a vision that the emperor Śālivāhana had on the Himālaya beyond a river, in which Īśāmasīha, son of God, born of a maiden, appeared before him, saying that he had come to the Mleccha country to preach and establish *dharma* among them.

The present writer considers the interpretations of the words *Masīhā* and *Īśāmasī*-feminine as surprising as also the positive interpretation as 'Īśā' as 'Īśā', *masī* as 'mūrti' and *iha* as 'hṛdi'. In expounding *dharma*, too, Christ seems to encourage devotion to Surya, a subject completely alien to Christian faith. It may be easily explained, keeping in mind that Christians celebrate their festivities on Sunday. The play on the words *acala-cala* attempts to interpret Christ as a "wanderer", an interpretation strongly sustained by Mirzā Qādiānī. The supposition of some Europeans and Muslims that Jesus had come to Kashmir also seems to have influenced the above passage.

In order to understand the Purāṇic passages dealing with Hebrew-Christian tradition, we have to investigate into the apologetic movements which gave birth to many Hindu booklets as answers to the preachings of Christian missionaries.—S.R.

61. Bonazzali, Giorgio :—*The Dynamic Canon of the Purāṇas*.

Pur., XXII, No. 2, 1979, pp. 116-166.

Opens with the well-known feature of Purāṇic literature its instability, as these have been continuously under transformation. Points to the awareness of the Purāṇas about their modifications and innovation. The process of conflation appears to have been accepted as a normal procedure. The purāṇas never present themselves as new works, i.e., to be simply renarrated. Another feature is the evolution of the structure, i.e., to take a definite shape for sometime and then to change into another. The 'change' characteristic is justified through reference from *R̥gveda*. Quotes H.P. Shastri to confirm the view that the Purāṇas gradually assumed from the form of historical to the form of religious works. Purāṇas attempt to show their relationship with Vedas in order to be accepted as the word of God. Whereas the Vedas are seen by ṛṣis, the Purāṇas are heard from the mouth of one of the gods, who speaks them out. Purāṇas are, thus sacrament, speak of themselves as *pañcama Veda*. These are composed in every Dvāpara era the Vedas are lost.

By Purāṇic canon the author means the body of Purāṇic writings accepted as authentic and therefore authoritative. Purāṇas have multi-authenticity. The purāṇic canons are available in the purāṇas themselves.—N.K.S.

62. Chemburkar, Jaya :—*Study of Rādhā in the Brahma-Valvarta-Purāṇa*.

JOIB, XXVIII, No. 2, 1978, pp. 13-22.

It gives the history of Rādhā cult as a later offshoot of Vaiṣṇavism. The *Gāthā Saptasatī* of Hāla, *Veṇīsaṃhāram* of Bhaṭṭanārāyaṇa, *Dhvanyāloka*, *Gītagovinda* of Jayadeva, *Viṣṇupūrāṇa* and *Bhāgavata-purāṇa* describe Rādhā as a *gopī*, a beloved of Kṛṣṇa. Further discusses the origin of Rādhā as a cult of female deity of Vaiṣṇavas. Studies the process of deification of Rādhā in the *Brahma-ivarta-purāṇa* as to : Rādhā in Goloka, myths about Rādhā in the Goloka; Rādhā in the world of mortals, her secret meeting with Kṛṣṇa; the vow of the Gopīs, Rāsakriḍā, enlightenment of Uddhava and Yaśodā and worship of Gaṇeśa. Rādhā in Goloka and Vraja as described in the *Brahma-ivarta-purāṇa* shows that the Purāṇa evolves a *Gopī* to the status of a Goddess. In this process of deification of Rādhā, there is a synthesis of various philosophical and religious ideas which prevailed at the time of the composition of *Brahma-ivarta-purāṇa*.—N.K.S.

63. Datta, K.S.R. :—*The Viṣṇu Purāṇa and Advaita.*

Pur., XX, No. 2, 1978, 193-196.

Rāma Rāya Kavi, a prolific writer of Andhra Pradesh has been stated as a champion of Advaita and a critic of Rāmānuja. In this regard Rāma Rāya took pains at length to prove that the claims of the opponants of Advaitins to *Viṣṇu Purāṇa* is baseless and that Advaita is the purport of this Purāṇa. He elaborated this point in his work *Śaṅkarāśankarabhūṣyavimaiśaḥ*.—N.K.S.

64. Desai, Nileshvari, Y. :—*Exposition of Yoga in the Mārkaṇḍeya Purāṇa.*

JOIB, XXIX, Nos. 1-2, 1979, pp. 66-73.

The *Mārkaṇḍeya Purāṇa* contains a well-known treatise on *yoga* in the form of discourse between Dattātreya, Lord of Yogins, and king Alark, son of king Ṛtudhvaja and Madālasā who herself was a *yogin* and *yoga-mātā*. This material on *yoga* is discussed here under various heads (i) the nature of *yoga*, (ii) the different stages of *yoga* practice viz. *vrata*, *niyama*, *āsana*, *prāṇāyāma*, *pratyāhāra*, *dhāraṇā* and *dhyāna*, (iii) the time and place for *yoga* practice, (iv) dangers in neglect of rules prescribed for *yoga* practice, (v) important details of practising *yoga*, (vi) the *yogins* life, (vii) the description of a successful *yogin*, (viii) the sacred syllable *OM* and the results of *yoga* practice. Finally, the *Mārkaṇḍeya Purāṇa* indicates how final emancipation from existence is to be attained.—P.G.

65. Dhal, U.N. :—*A Folk Delty in Purāṇa Literature.*

Pur., XXI, No. 1, 1979, pp. 9-22.

See Under Sec. XII B

66. Gangadharana, N. :—*The Saura-paurāṇika-mata-samarthana of Nilakaṇṭha Caturdhara.*

AORM, XXVIII, No. 1, 1978, pp. 1-4.

The *Saura-paurāṇika-mata-samarthana* (SPMS) by Nilakaṇṭha Caturdhara (17th cent.), the commentator of the *Mahābhārata*, was the eldest son of Govinda and Phullāmbikā of *Gautama gotra*. The SPMS in 18 verses reconciles the conflicting views between the *Paurāṇika-jyotiṣa* and *Sūryasiḍhānta* on geographical matters like the extent of the sky and the earth, breadth of Bhāratavarṣa, location of stars, *visuvat*,

apparent movement of the galaxy, elongation and diminution of day and night in different seasons, solar and lunar eclipses, etc.

According to Nīlakaṇṭha, although the Siddhāntins follow the views of the Paurāṇikas, they conceive the earth as a globe and the galaxy as a cage for the purpose of calculation. But in the last two verses he points out the difficulty in accepting the views of the Siddhāntins and concludes that those of the Paurāṇikas hold good, the former being only for calculation.

Nothing is known about the commentator on *SPMS*, who quotes from the *Viṣṇu*, *Matsya* and *Bhāgavata Purāṇas* and the *Mahābhārata* in support of Nīlakaṇṭha's statements.—S.R.

67. Gangadharana, N. :—*The Liṅga : Origin of the Concept and Worship*.

Pur., XX, No. 1, 1978, pp. 87-92

Liṅga Purāṇa mentions the origin of *liṅga*-worship and its merits. *Liṅga*-worship has been a subject of great controversy. Some associate it with phallus-worship, some find its origin in the aborigines of India, some regard the worship of Śiva-Rudra alien to Aryans, while others say that tree-worship later turned into the worship of its stump, which was replaced by a stone pillar and finally in the shape of a *liṅga*.

The fundamental meaning of *liṅga* is a mark or symbol. In the *Purāṇas* the primary meaning is predominantly kept in view. In *Liṅga-Purāṇa*, *liṅga* is used in the sense of visible symbol of Śiva and his Absolute form is called *a-liṅga*. In Sāṃkhya system, the first manifestation of the Absolute form is *Prakṛti* or *Pradhāna* or *Avyakta*. Of the Trinity *Brahmā* is the seed, *Viṣṇu* the receptacle and *Rudra*, the seedless (*nirbīja*), without cause, who is the cause of the Universe. Above the *liṅga* and *a-liṅga* and all manifest forms of matter, Śiva is the ultimate substrator.

In *Sūta Saṃhitā*, *liṅga* is used in the sense of knowledge. In chapter 17ff. *Liṅga Purāṇa* describes the manifestation of Śiva as *Liṅgodbhava*, a form which is midway between the abstract and the concrete—a column pervading the entire Universe. This abstract conception is in the *Skambha-sūkta* of *Atharvaveda*.

The story of *liṅgodbhava* is related in the form of dispute between *Brahmā* and *Viṣṇu* about their relative superiority. At that time an effulgent and endless column of fire arose. *Brahmā* as *haṃsa* set out to find its top and *Viṣṇu* as boar, its bottom. Both failed. The mystical

sound 'Om' emanated from the column. Then the two realized that the column was a manifestation of Śiva to remind them of their own real position. This story is related in different forms by Tirumular (4th or 6th cent.), Appar (7th cent.) and his younger contemporary Sambandar. It is also referred to in an inscription of Rājarāja of Tanjore and found in *Matsya*, *Vāyu* and *Brahmāṇḍa Purāṇas*. From this discussion, it is clear that *liṅga* in Śiva-worship means only 'a symbol' of Śiva, the Supreme Being.—S.R.

68. Gupta, A.S. :—*Glorification of Goddess Rātri*.

Pur., XX, No. 1, 1978, pp. 1-6.

See Under Sect. XII B.

69. Jain, Ramesh Chandra :—*Dharmaśarmābhyudaya meṇ a-Jaina Prasaṅga (Non-Jain References in Dharmaśarmābhyudaya.)* (in Hindi).

JJVB., V, Nos. 1-2, 1979, pp. 63-67.

In order to enhance the excellence of his poem, *Dharmaśarmābhyudaya*, Haricandra (11th-12th cent.) has referred to several non-Jain stories and legends of the Purāṇas and religious works of the Brahmanism.

Reference to 'churning of the ocean' occurs in several places. While describing the close of night in canto 18, there is mention of Lakṣmī and the horse Uccaiṣravas, as well of *Vāmana Avatāra*. In decrying avidity, the poet has referred to the humiliation of the ocean by the construction of a bridge over it by Rāma, and by the drinking up of the whole of it by Agastya. In canto 10, the monkeys in the forest are described as rushing to seize the sun as if it were a ripe fruit in sight of being warded off by the whip of the legless Aruṇa, the charioteer of the Sun. Viṣṇu is described as annihilator of Mura (*Muralopī*).

Further, there are references to Maināka mountain hiding itself in the Milky Ocean, Mārīca and Dākṣāyaṇi to be as effulent as the 12 Ādityas, three eyes of Śiva, burning of Kāmadeva by the fire of his third eye, his epithet *Ardhanārīśvara*, the Descent of Gaṅgā from Heaven, etc.

The above illustrations show that Haricandra was well-versed in Purāṇic mythology.—S.R.

70. Lad Gauri :—*Gems and Jewelled Articles : Chronological and Cultural Dimensions with Special Reference to the Mahābhārata.*

Ind., XVI, No. 2, 1979, pp. 191-200

Refers to gems that are mentioned in *Mahābhārata*. These are (i) *Vaidurya* : Beryl (ii) *Muktā* or *Mauttika* : (iii) *Pravāla* or *Vidruma* : Coral (iv) *Vajra* : Diamond (v) *Marakata* or *Masūra* : Emerald (vi) *Indranīla* : Sapphire (vii) *Sūryakānta* or *Arka* : Sun stone (viii) *Candrakānta* or *Galu* : Moon stone. Discusses their popularity, places of availability and chronological occurrences in ancient texts as well as in archaeological remains. These came from South India and Ceylon. These became popular in the north around 4th-5th century B.C. but more particularly during Mauryan period—the era of full-fledged cultural and commercial links. The most flourishing period of gem industry was certainly during the historical period (100 B. C. to 200 A.D.) when there was widespread demand within as well as outside the country. Further, the presence of Indo-Scythians and their fondness for gems was an added fillip to lucrative exports and imports.—N.K.S.

71. Mahapatra, Gopinath :—*The Cult of Jagannātha in the Purāṇas.*

Pur., XXII, No. 2, 1979, pp. 167-176.

Discusses the popularity and availability of Jagannātha cult in Purāṇas. Traces the history of the cult through *Matsya Purāṇa* wherein Kṣetra is mentioned. According to the conception of trinity Jagannātha was considered as Viṣṇu. The later purāṇas *Viṣṇu*, *Agni*, *Padma*, *Nārada*, *Brahma* and *Skanda* refer to Jagannātha and the place of his installation. The *Agni*, *Padma*, *Brahma* and *Skanda Purāṇas* mention the sanctity of the place, construction of the temple and the part played by the king Indradyumna. Relates the story according to *Brahma Purāṇa*, finds same in *Nārada* but changed in *Padma* as well as *Skanda*. Also relates the versions from *Kapila Saṃhitā*, *Sāralā Mahābhārata* and *Deulatola* of Kṛṣṇa Dasa. Concludes with a remark that the conception of considering Jagannātha as a Hindu deity of Vaiṣṇavite image continued since the days of *Matsya Purāṇa* through the *Deula Tola* of Śiśu Kṛṣṇa Dasa.—N.K.S.

72. Mehta, R.N. Kantawala :—*Two Legends from the Skandapurāṇa—A Study.*

JIH, LVI, Pt. 2, 1978, pp. 203-211.

The doctrine of transmigration is fundamental Indian religion and philosophy. There are two legends in *Sk P.* in which the main characters have therio-anthomorphic features.

One of them occurs in the *Kumārikā-kāṇḍa* in which is explained why the daughter of Śataśṛṅga, the son of Bharata, came to have a goat-face. A goat got entangled in a thicket at the place where river Mahi meets the gulf of Cambay. She could not disentangle herself and died. The disintegrated body was washed away, but the head remained dangling in the thicket. She was born as the daughter of Śataśṛṅga with the face of a she-goat. When at her request she was taken to the place where she had perished in her previous birth, she collected the bones and skin, etc., and burnt them. She threw them into the confluence and was restored to her beautiful human form. At her prayer, Lord Śiva, named Vakareśvara, was consecrated where the head was burnt.

The second legend in *Vastrāpatha-māhātmya* states that Kānyakubja king Bhoja married a deer-faced woman in a forest. A Brahmin came, and the woman bowed before him and swooned. On recovering, she narrated her past history of seven births. She told the king that if anyone let loose a head in the river Svarṇarekhā in Vastrāpatha, she would assume a human face.

The following points are noteworthy: (1) transmigration, (2) falling of bones results in rebirth with animal face, and (3) restoration to human face on visiting the same *tīrtha*. The similarity of legends indicates that the major framework is common, and, therefore, they developed from a common background.

The author then relates a similar legend of monkey-faced woman from Jaina work.—S.R.

73. Mitchiner, John E. :—*The Evolution of the Manvantara Theory as Illustrated by the Saptarṣi Manvantara Traditions.*

Pur., XX, No. 1, 1978, pp. 7-37.

The *Manvantara* theory appears relatively late in the literary sources. It is scarcely dealt with in the Epic texts, and it is fully elaborated only in *Harivaṃś* (HV) and the Purāṇas. It is only in the later post-Epic texts that lists are given of the different *Saptarṣi* groups in each *Manvantara*, yet even there, the HV and *Matsya Purāṇa* (MP) contain only partial lists, and it is not until the subsequent texts that the lists of the *Saptarṣis* for all the 14 *Manvantaras* are to be found. In *Vāyu* (VP) and *Brahmāṇḍa* (BP) Purāṇas even the *gotras* of the *Saptarṣis* are given.

Thus in HV and MP, mention is made only of 8 *Manvantaras* from Svāyambhuva to Sāvarṇi Manus, while Viṣṇu (ViP), *Mārkaṇḍeya*

(*MkP*), *Vāyu* and *Brahmāṇḍa* mention all of the 14 *Manvantaras*. The lists of *Saptarṣis* do not agree with each other; some are common and others additional.

After this, the function and abode of the *Saptarṣis*, their appearance in different *Yugas*, etc., are discussed in detail.

At the end six lists of *Manvantaras* and *Saptarṣis* in the *HV*, *MP*, *MkP*, *ViP*, *BP* and *VP* are given.—S.R.

74. Nalini, M.V. :—*Sage Mārkaṇḍeya and the Mrtyuñjaya Stotra*.

AORM, XXVIII, No. 1, 1978, pp. 1-8.

Sage Mārkaṇḍeya is considered as the first among the *cirañjīvins*. The *Tiṭhitattva* enjoins that on the *janma-tithi* (birth-day), one should worship the Sun, Gaṇeśa and Mārkaṇḍeya.

Mārkaṇḍeya is known to the *Rāmāyaṇa* and the *Mahābhārata*. He is associated with the *Mārkaṇḍeya-stotra*, *Samhitā* and *Smṛti*, under his name.

There are different anecdotes about his life and the deity who confers longevity on him. In the *Mahābhārata*, Supreme Being is said to have conferred long life on him.

Padmapurāṇa gives two different stories about Mārkaṇḍeya. In one, when the boy was 5 years of age, a diviner predicted that he would live only for 6 months more. His father Markandu performed the initiation ceremony of the boy and advised him to prostrate before all without class distinction. When only 5 days were left in the prophesy being fulfilled, *Saptarṣis* blessed him as *āyusmān bhava*. Knowing about the prophesy, *saptarṣis* took him to the Creator and then to Brahmā, both of whom blessed him with long life.

According to the second story, he was obtained as a short-lived noble son from Lord Śiva in preference to a long-lived ignoble son by his issueless parents. At the age of 16, at the completion of which he was to die, his father became grief-stricken. The boy coming to know the reason, Mārkaṇḍeya went to the Southern ocean and installing a *Śivaliṅga* there he worshipped the Lord thrice a day with great devotion. When Yama (Kāla) came to ensnare and devour him, Lord Śiva appeared from the *liṅga*, and kicked Yama. The boy praised the Lord Candrasekhara, repeating the *Mrtyuñjaya stotra* with the refrain : *Candraśekharam āśraye mama kiṃ kariṣyati vai Yamaḥ ?* Pleased with this, Śiva granted him endless life.

Mārkaṇḍeyapurāṇa gives no account of his life. *Bhāgavata*, *Bṛhan-nāradiya*, *Brahma*, *Garuḍa* and *Narasimha Purāṇas* attribute longevity of Mārkaṇḍeya to the favour of Viṣṇu.—S.R.

75. Padoux, Andre :—*On Mantras and Mantrik Practices in the Agni Purāṇa*.

Pur., XX, No. 1, 1978. pp. 57-65.

Agni Purāṇa (AgP), a disorderly encyclopaedic work of comparatively late date (8th to 11 cents.), contains a great wealth of information on customs, fields of knowledge, beliefs and religious practices, etc. It can yield much information on Tantrism as it was practised during the centuries of its redaction.

Tantric elements are unequally divided in its chapters. Out of 587 chapters, about 153 are definitely tantric. There is no theoretical exposition of *mantras*; only practices, not doctrines, are mentioned.

Some chapters like *Mantra-paribhāṣā* (MnP) deal more specially with *mantras*. MnP purports to expound *mantras* and *vidyās* which give *bhukti* and *mukti*. They are classified as *bīja* (of less than 10 *akṣaras*), *mantra* (more than 10) and *mālā-mantra* (more than 20), and also distinguished as *Āgneya* and *Saumya*. Only fully awakened *mantras* are effective, not just-awakened (*prabuddha-mātra*) or sleeping (*supta*).

Numerous examples are given of the relationship between the movements of *Prāṇa* and the enunciation (*uccāra*) of a *mantra*. *Śloka* 10 enjoins to avoid *mantras* of bad *akṣaras* or connected with unfavourable zodiacal signs. *Ślokas* 14, 15 classify them into *susiddha*, *siddha*, *sādhya* and *ari-Ślokas* 10-13 yield no satisfactory or grammatically justifiable sense. The rest of the chapter, after treating of *guru* and *śiṣya* etc., mentions *Japa-mantra-sādhana* to be done specially on certain days.

MnP is followed by 34 chapters dealing with magical cures by *mantras* or with the cults of several deities and with their *mantras*. Among the first 100 chapters of AgP, a number also describes rituals accomplished with the use of *mantras*; Ch. 74 with *Śiva-pūjā*, 96 with *Śaiva adhvāsana* 101 with consecration of a temple, etc. A number of technical points of *Mantra-śāstra* are also touched upon and sometimes elucidated by the AgP.

Chapter 145 is on *Mālinī-nānā-mantrāḥ* which, expounding several *mantras* used for a triple *ṣoḍaṇyāsa*, mentions *śabda-rāśi* in connection

with *Śāmbhava-nyāsa* and the *Mālinī-nyāsa* which seems to be *Śākta*.—S.R.

76. Pathak, Madhusudan M. :—*Dakṣa Yajña Vidhvamśa-episode in Purāṇas—A Comparative Study.*

Pur., XX, No. 2, 1978, p. 23.

Describes the episode Dakṣayajñavidhvamśa as related in *Bhāgavata*, *Śiva*, *Padma* and *Vāyu Purāṇa*. The basic story is Yakṣa performs sacrifice, there Śiva is insulted, out of remorse Śiva's consort jumps into sacrificial fire-pit and ends her life. Śivagaṇa Vīrabhadra annihilates Dakṣa's sacrifice. However, the matter ends with Śiva's favour to Dakṣa. Firstly the story is narrated as given in *Viṣṇu* and *Bhāgavata-purāṇa* followed by variations as described in *Śivapurāṇa*, *Padmapurāṇa* and *Vāyupurāṇa*. The article concludes with R.G. Bhandarkar's view on the concept of Rudra. He identifies Rudra roaming in forests and lonely places.—N.K.S.

77. Rai, G.S. :—*A Verse of Varāha Purāṇa in Kāvya-mīmāṃsā.*

Pur., XX, No. 1, 1978, p. 130

Rājaśekhara in his *Kāvyamīmāṃsā* (KM), while classifying the *vākya*, quotes a verse :

"Namas tasmai Gaṇeśāya līlayoddharate mahīm, Khurayor madhyago yasya Meruḥ khaṇakhaṇāyate."

The editors of KM have found this verse in *Subhāṣitāvalī*. According to the Baroda edition, the verse has no variants. The verse is also found in the beginning of the *Varāha Purāṇa* (VP), so naturally it belongs to this Purāṇa. The reading in VP and its various MSS is *khura-madhyago* for *khurayor madhyago* of KM.

Out of the 17 collated MSS, this verse is found in 11, the Poona MS contains only the second half. The important variants are : *līlayā-carato mahīm* (Vārāṇasī MS), *madhyago* and *khurakhurāyate* (Poona MS), *madhyago* and *bhūmiḥ* for *Meruḥ* (Telugu MS).

As the Varāha has four hoofs, and KS implies only two hoofs in the word *Khurayoh*, the Poona MS which has the compound word *Khura-madhyago* seems reasonable. However, the MSS of KM are very old, we can only say that different readings were prevalent at that time.—S.R.

78. Shani, S.L. :—*Manvantara Theory of Evolution of Solar System and Āryabhaṭa*.

Pur., XX, No. 1, 1978, pp. 93-102.

See Under Sec. XIII.

79. Sharma, J.L. :—*The Date of the Bhāgavata Purāṇa..*

Pur., XX, No. 1, 1978, pp. 66-70.

Scholars have gone to the extremes in determining the complicated problem of the date of *Bhāgavata Purāṇa* (*BhP*). V.R.R. Dikshitar places it in the 3rd cent. A.D. on the grounds : 1. the Guptas bear the title *Parama-Bhāgavata*, not on the basis of the religion *Bhāgavata*, but on the sacred *BhP*, 2. the propitiation of Varāha as incarnation of Viṣṇu given prominence by the Guptas, 3 its composition after the disappearance of the 'Śaṅkarṣaṇa cult (6th cent. B.C. to 3rd cent. A.D.). These arguments, according to Sharma, are not convincing. On the other hand, Macdonell, Burnouff and Wilson assign it to 13th cent. A.D., attributing its authorship to Bopadeva.

From internal and external evidences, it becomes fairly certain that *BhP* is a work of 6th cent. A.D.—an age when peace and prosperity prevailed and the renaissance of Hindu religion had reached its culmination in devotionalism. Even Śaṅkara could not remain uninfluenced by *Bhakti* as is evident from his various *ślotras*.

The contribution of the Alwar saints, *Bhagavadviṣaya* (Tamil Veda) served as a strong and vital background to *BhP* which is a work of the Tamil country and the age of the Alvars. In this age, all the three basic phases of *upāsana*, *karma* and *jñāna* found in the *Saṃhitās*, *Brāhmaṇas* and *Upaniṣads* respectively are reflected in Hindu renaissance brought about by Alvars (devotionalism), *Mīmāṃsakas* like Kumārila (ritualism) and Śaṅkara (*Vedānta*).

In no way can *BhP*, which deals with Kṛṣṇa's biography with much more details than *Harivaṃśa* and *Viṣṇu Purāṇas* dated 400 A.D., be earlier than 500 A.D. *BhP* includes Buddha and Ṛṣabhadeva (Jaina) in the list of incarnations of Viṣṇu. It is, therefore, earlier than Kumārila whose criticism against this attitude of the *Purāṇas*, *BhP* could not have ignored.

B.N.K. Sharma and Baladeva Upadhyaya place *BhP* before Gauḍapāda who quotes a *śloka* of *BhP* in his *Uttara-gītā-bhāṣya*, and another *śloka* in his *Pañcīkaraṇa-vyākhyāna*. Thus *BhP* precedes

Guaḍapāda (7th cent.). R.C. Hazra, too, places *BhP* in the 6th cent. A.D. The culture depicted in *BhP* also indicates it to be a work of the Gupta period. B. Upadhyaya has shown its priority to Śaṅkara by referring to a *BhP* passage quoted by Śaṅkara in his *Prabodha-sudhākara*, and Śaṅkara's reference to the *vyūha* principle in his *Brahma-sūtra* commentary.—S.R.

80. Singh Tahsildar :—*The Purāṇic Concept of Monarch.*

Pur., XXII, No. 2, 1979, pp. 108-115.

See Under Sec. VIII.

81. Thakur, Umakant :—*The Holy Places of South India as Depicted in the Skanda Purāṇa.*

Pur., XX, No. 2, 1978 pp. 246-267.

Describes the places of pilgrimage of South India as included in *Skanda Purāṇa*. Gives names old and new, with critical views of authorities on the importance of these places of pilgrimage. The places include : Madhu Skanda, Mahākāla, Mahānada, Mahārāṣṭra Deśa, Mahārṇava, Mahattara or Vetāla, Maheśvarakṣetra, Mahendra (mountain), Mahiṣmati Puri, Malāpahānādī, Malaya or Malayācala, Mānasa, Mandākinī, Māṇḍavyaāśrama, Māṇḍaveśvara, Maṅgala, Maṅgaleśvara, Maṇi Nāgeśvara, Manmatheśa, Mārkaṇḍeśvara, Mātṛ, Meghanāda, Mokṣa, Mūlasthāna or Sūryatīrtha, Muṇḍitīrtha, Nāga tīrtha, Nāgeśvara tīrtha, Nāgeśvara, Nala tīrtha, Nandā Hrada, Nandikeśvara, Nandi Nāradeśvara, Nāradiyasara, Nārāyaṇagiri, Nārāyaṇapara, Narmadā, Narmadeśvara, Oṃkāra, Pampāsara, Pampāraṇya, Pañcavaṭi, Pāṇḍava, Pañcapāṇḍava, Pāparcāsana, Pāpavināśana, Pāṇḍudeśa, Pāṇḍu, Pāṇḍya deśa, Pāreśvara, Paṇḍakuṭi, Patreśvara, Phullagrāma, Piñākini-nadī, Piṅglāvarta, Pippaleśvara, Piṭṛṇamocana, Piṭṛ, Prabhāseśvara, Pravālādriśvara, Punkhila, Puṣakali, Puṣkara, Puṣkarīṇi, Putikeśvara, Rāmanāthaliṅga, Rāma, Rāmeśvara liṅga, Ramya Sara, Rṣabha Parvata, Rañjanā, Rāvi, Revā, Rkṣaśaila, Rṇamocana, Rṣabha, Rohinī, Rṣyamukagiri, Rukminī.—N.K.S.

82. Tiwary, U.K. :—*A Brief Note on Bṛhaspati and Uśanas as Quoted in the Epics.*

JGJKSV, XXXIV, Pts. 1-2, 1978, pp. 34-55.

Bṛhaspati and Uśanas, masters of ancient Indian science of polity, are mentioned frequently in the *Mahābhārata* (*Mbh.*). Kane says that the *Rājaśāstra* of Bṛhaspati in prose and verse embraced all topics like

the *Kauṭilya Arthaśāstra*. Similar opinion seems to hold, though not categorically, about Uśanas.

In Vedic texts, Bṛhaspati is the 'lord of prayer', the preceptor of gods and author of heretical philosophy. Kauṭilya cites opinions of Bārhaspatya's six times. *Kāmandakīya Nītisāra* and *Pañcatantra* mention Bṛhaspati as an *Arthaśāstra* teacher. In Vātsyāyana's *Kāmasūtra*, too, he is said to be an authority on *artha*.

Duryodhana quotes Bṛhaspati on king's policy towards enemies, Draupadī follows Bṛhaspati *nīti* in emphasising endeavour over fate. Vidura says that, according to Bṛhaspati, one should fight the invader even if one's army is one-third of his. According to Bṛhaspati, an *ātātāyin*, though old and possessing good qualities, must be killed. Bhīṣma quotes *Bārhaspatya śāstra* on kingly conduct and on the use of different *upāyas*, etc. It seems that Bṛhaspati, was recognised as an authority on *Arthaśāstra* and *Dharmaśāstra* traditions.

Uśanas Kāvya is mentioned in the *Ṛgveda* as an ancient seer and in the Brāhmaṇas as *Purohita* of the Asuras. Kauṭilya recognises him as one of the early *Arthaśāstra* teachers, and quotes eighth times the opinions of the *Auśanasāḥ*. Uśanasa's views are also cited in the *Kāmandakīya*. Manuscripts of *Auśanasa-dharmaśāstra*, both in prose and verse, deal with *Smṛti* ideas and *varṇadharma* and vocations. Uśanas' views are quoted by Medhātithi and Kullūka. *Sukranītisāra* is a late work. References show that in ancient India, there were more than one traditions associated with Uśanas.

In *Mbh.*, Vidura quotes Kāvya to warn Duryodhana of evil consequences of gambling, and in support of fairplay and justice in kingly conduct, but one who comes with upraised weapons must be punished in battle.

In the *Mbh.*, the importance of Uśanas is primarily due to the fact that alongwith Bṛhaspati he is recognised as one of the earliest propounders of the science of politics and statecraft (*nīti*).—S R.

IV EPIGRAPHY AND NUMISMATICS

83. Agrawal, Jagannath :—*Some Observations on the Bhitari Stone Pillar Inscription of Skandagupta.*

VIJ, V, XVII, 1979, pp. 192-195.

Jagannath considers the conjecture of *prabhāva* for *svabhāva* by V.S. Pandeya in Fleet's reading *prathlta-pr̥thu-mati-svabhāva-śakteḥ* to be perfectly correct, because he had personally read it on the stone as *prabhāva* and pointed it out long ago.

But he has rejected Pandeya's explanation of Fleet's reading : *gītais = ca stutibhiḥ = ca vandaka-ja (?) no (?) yaṁ prā (?) payaty = āryyatām* as meaning that 'the Ārya status' to which Skandagupta was raised by the songs and panegyrics of bards, and his referring to Skandagupta's mother as belonging to *avara-varṇa* which explains why Skandagupta was regarded as of *anārya* birth. But there is no evidence that SKG's mother was not a *Mahādevī* and much less to show that she belonged to an *avara varṇa*. Even if it were so, a court poet of the emperor could not have the temerity of even remotely referring to such a fact which cast a reflection on his patron. Jagannātha has restored the reading to *gītais = ca stutibhiḥ = ca vṛ[ttā]-kathanaiḥ yaṁ hrepayaty = āryyatā*, 'whom (his innate) nobility causes to blush by means of the rehearsals of the true accounts of his exploits (*vṛtta*) through songs and panegyrics, and quotes from *Raghuvamśa* verses to show that Śatrughna, King Atithi and a son of noble character named Śīla felt shy when praised.—S.R.

84. Ahmed, Nisar :—*The Coins of Purugupta.*

JNSI, XL, Pts. 1-2, 1978, pp. 111-115.

There are ten nameless gold coins of the Archer-type, based on the *Suvarṇa* standard, 3 in British Museum, 2 in Indian Museum, 3 in State Museum and 1 in National Museum. The artistic appearance, weight and metal contents of these coins definitely prove that they were not struck by Buddhagupta but by some one else. It seems that they were coined in between Kumāragupta II and Buddhagupta. If the present proposed reading on B.M. 551 is agreed upon, all the coins without the king's name in the field can be ascribed to Purugupta. It would not be out of place to say that the attribution of some *Suvarṇa* weight gold coins with the reverse legend Śrī Prakāśāditya recently assigned to Purugupta by Simha is far fetched.—P.G.

85. Ahmed, Nisar, :—*The Palaeographical Study of the Arang Copper Plate of Bhīmasena II.*

SIE, V, 1978, pp. 126-135.

Hiralal and Dani wrote about some of the palaeographical characteristics of the Arang copper plate of Bhīmasena II. The present author finds that some of the observations of Dani are not conclusive. The reason for some of the lapses was that the above copper plate was examined alongwith other copper plate bearing similar palaeographical characteristics and hence all the features were not singled out. The present paper is in a way a fresh detailed study of all characteristic features of the Arang Plate. The study consists of different vowels and consonants used in the epigraph. The vowels used are *ā* and *u*. Among the consonants, the gutturals (*ka* and *ga*), the palatals (*cha* and *ja*), the linguals (*ṭa*, *ḍa* and *na*), the dentals (*da* and *dha*), the labials (*pa*, *ba*, *bha*, *ma*), the four semi-vowels, the three sibilants, and the forms of *ha* have been described by the author. Not only that, he also illustrates the compound letters with initial palatals, with *na*, dentals, labials, semi-vowels, sibilants and with *ha*. Finally he takes up the medials such as *a*, *i*, *ī*, *u*, *ū*, *e*, *o* and *r*. He discusses different varieties of forms of these letters. The paper also carries the palaeographical table in the end.—P.G.

86. Champakalakashmi, R. :—*Religious Conflict in the Tamil Country: A Re-appraisal of Epigraphic Evidence.*

SIE, V, 1978, pp. 69-81.

See Under Sec. XII-B.

87. Dasgupta, Kalyan Kumar :—*Vāyuvarmā, a Hitherto Unknown King of Kauśāmbī.*

JNSI, XL, Pts, 1-2, 1978, pp. 96-97.

The author publishes a coin, the photographs of which were sent to him by Jan Lingen of Bergambacht, the Netherlands. The exact findspot of the coin is unknown, However, it was obtained for Lingen from a dealer in New Delhi. The name Vāyuvarmā reminds us of Vāyudeva of Ayodhyā series of coins, but in respect of fabric, metal, type and metrology the Ayodhyā species are different from the present coin. The coins of kings with name ending in Varmā are known to the students of early numismatic history but such coins are also different from the present one. One thing, however, appears to be certain from the word *rājño* preceding the name of the ruler, i.e., the region from where the coin was issued had a monarchical form of government. A conjecture may be hazarded that Vāyuvarmā, like Śuṅgavarmā, was a hitherto unknown king of ancient Kauśāmbī.—P.G.

88. Deambi, B.K. :—*Khonamoh Inscription of Time of Jayanola-badenasāha, Kali 4530.*

VII, XVII, 1979, pp. 220-224.

The inscription in Śāradā script (15th cent.) in 9 verses of Sanskrit influenced by local dialect, is engraved on a stone at the mouth of an underground stream at a place called Bhuvaneśvarī on the slopes of the village Khonamoh. It is referred to by Kalhaṇa in his *Rājatarāṅgiṇī* and by Bilhaṇa in *Vikramāṅkadeva-carita*. Kalhaṇa describes it as an *agrahāra* settlement of Brāhmaṇas established by Khaḍgendra VI, predecessor of Aśoka.

It is dated in Kali 4530 and Laukika era 5 (A.D. 1429). It belongs to the reign of Zain-ul-ābadīn (*Jayan-ol-abadena*) and records the construction of a hermitage by a merchant named Pūrṇaka, son of Suva, where an ascetic named Gammatisodaka, coming from the castle of Jayāpīḍa (mentioned in *Rājatarāṅgiṇī*) performed penance and meditation.

Bühler has traced the site of the castle near the modern village Indarkoth in Bārāmullāh district. The place continued to be known as Jayāpīḍapur (or durga) in the 15th cent. The last verse 9 contains the names of two witnesses Katthaka and Natthaka sons of Rāka (Rākā). The writer of the inscription was sculptor Gaggaka.

The inscription is important in recording, 1. dates in Kali and Laukika eras, 2. mentioning four kings, Khaḍgendra, Jayāpīḍa, Sikandara and his son Zain-ul-ābadīn, who ruled over Kashmir, 3. an official chhindaka *deśādhipati* (*deśa* denoting a sub-division), and giving the names of geographical places Satisaras (ancient name of Kashmir) and the *tīrtha* Harṣeśvara. —S.R.

89. Deyell, John S. :—*A Horseman Type Gold Coin of Muhammad bin Sām with Devanāgarī Legend.*

JNSI, XL, Pts. 1-2, 1978, pp. 126-127.

To date, two distinct types of Indian fabric gold coins of Muhammad bin Sām have been published. Now a third type of Muhammad's gold coin comes to light in the form of a metal foil impression in the trays of American Numismatic Society. The coin proper was pressed in the fold of metal leaf so as to show both surfaces side by side when the leaf was flattened. This method guards against inadvertent mixing of impressions from different coins which would create bogus mules, and also registers the relative angle of the die axes. The

author is of the view that the published specimen most similar to this coin would appear to be the fractional gold tanka in the B.M. collection attributed to the Bengali ruler Ali Mardan. In weight, 2.26 g. and obverse horseman design, it is almost identical. A common minting provenance is not unlikely, which from previous and analogous specimens would seem to be the city of Gauda or Lakhnauti in Bengal.—P.G.

90. Dhavalikar, M.K. :—*A Note on the Mandavas.*

JNSI, XL, Pts. 1-2, 1978, pp. 101-103.

K.K. Dasgupta, in his paper published in an earlier number of this Journal, attributed one of the coins in the Singhi collection to the people called Madavi or Madavikas. Dhavalikar brings to our notice a royal family with a very similar name ruling over some parts of the western Maharashtra in the early centuries of the Christian era. No less than five epigraphs in the Buddhist caves at Kuda, district Kolaba, record the grants of one Mandava family to the Buddhist establishment at the site. The present writer is of the view that the caves at Kuda should be assigned, on the basis of evidence of their ground plans and architectural details to circa third century A.D. The dating is also corroborated by the palaeography of the inscriptions. The coins of the Mandava have been dated to circa second century B.C. If the Mandavas are supposed to have been in Central India in second century B.C., it is not unlikely that they came to Maharashtra later as around the beginning centuries of the Christian Era in the service of the Sātavāhanas. Moreover, the Mandavyas of the *Bṛhatsamhitā* may also originally have belonged to this family.—P.G.

91. Gai, G.S. :—*Note on the Indore Plates of Pravarasena II.*

SIE, V, 1978, pp. 98-102.

The author shows his disagreement with Mirashi's view with regard to his interpretation of the expression *Tripuri-vāsakat* found in the newly discovered plate, and also with his interpretation of the two verses from the Bhitari stone pillar inscription referred by him to support his views expressed in his paper entitled 'Fresh light on Gupta History' published in the August issue of the Marathi Journal 'Nava-bhārata'. The expression *Tripuri-vāsakat* indicates Pravarasena II had gone to Tripuri which was an ancient and holy place of pilgrimage. He issued the grant when he was staying at Tripuri. However, it is not correct to say that he had conquered that region from Kumāragupta I, as there is absolutely no such evidence in any record of Kumāragupta I or Pravarasena II. The conquest of Gupta territory must have taken place only after Pravarasena II, i.e., during the period of Narendrasena

and Pṛthivīśena II as evidenced by the records of the latter. Further there is nothing in the inscriptions of Skandagupta to show about the tragic end of Kumāragupta I. The misfortune overtook the family only after his death when Ghaṭotkacagupta came to the throne and the fortunes of the family were restored by Skandagupta.—P.G.

92. George, Le Rider :—*Two New Indo-Greek Coins in Paris Cabinet.*

ND, III, Pt. 2, 1979, pp. 1-3.

This article, translated from French by John. S. Deyell, describes one gold octadrachm of Euthydemus and one Gold stater of Eucratides. The former coin bears on obverse Diadem head of the king and an reverse bearded Hercules with Greek legend *Basileos Euthedemous*. This unique coin was probably found in NE of from and is at present the only known gold octadrachm of the coinage of the Greek kings of Bactria. The latter coin has the helmeted and diademed bust of Eucratides on the obverse and the Dioscuri galloping to right and Greek legend *Basileous Megalou Eucratides*. This coin was also found in Iran. The octadrachm of Euthedemus and stater of Eucratides described here increase by two the known gold coin issues of the Greek kings of Bactria.—M.K.

93. Gokhale, Shobhana :—*Three Portrait Coins of the Sātavāhana Rulers.*

JNSI, XL, Pts. 1-2, 1978, pp. 13-17.

The paper is the result of the new discovery of three portrait coins which may be assigned to Vāsiṣṭhīputra Pulumāvi, Skandaśrī and Gautamīputra Yajñaśrī Sātakarṇi. These coins which are preserved in the coin-cabinet of P.C. Chumble from Nasik who acquired them from an unknown river-diver engaged in search of the coins from the river Godāvarī. The present coin of Pulumāvi displays the youthful figure of the king. The earlier generalization based on two published coins that Pulumāvi initiated portrait coins late in his reign, no longer appears to be valid. In all probability, the present coin might have been issued at the time of coronation of Vāsiṣṭhīputra Pulumāvi. The discovery of three portrait coins of three different Sātavāhana rulers at Nasik shows that the Sātavāhana rulers issued the portrait coins for the people of the Nasik-Poona region to establish the firm footing of their rule. The silver portrait-coin of Skandaśrī shows that he not only occupied the Vidarbha-Aśmaka region but also Nasik-Poona region and did not allow the Śaka penetration in that region. The silver portrait-coin of Gautamīputra Yajñaśrī Sātakarṇi from Nasik is also a welcome addition to the silver portrait coins of the Sātavāhana rulers from the western parts of India.—P.G.

94. Gokhale, Shobhana :—*A Unique Coin of Mahākṣatrapa Śīvaradatta, Ś. 154-*.

JNSI, XL, Pts. 1-2, 1978, pp. 34-36.

The coin under discussion was brought to the notice of the author by its owner, S.P. Shastri, the well-known jeweller and Numismatic scholar at Indore. The coin is of silver, circular, measuring 1.170 grams, diameter 15 ml., thickness 2 mg. The coin is unique in the numismatic field as the only dated coin of Mahākṣatrapa Śīvaradatta so far known. In the absense of any date on the coins of Śīvaradatta, the scholars propounded different theories regarding the ruling period of Śīvaradatta. The present coin dated in Ś. 154 has reopened the problem of the founder of the Kalacuri-Cedi Era. It has offered an evidence for the reconsideration of Rapson's theory but at present the name of the founder of the Kalacuri Era is behind the iron curtain of history.—P.G.

95. Gokhale, Shobhana :—*Silver Portrait Coin of Vijaya Śātakarṇi.*

ND, III, Pt. 2, 1979, pp. 31-34.

The silver portrait coins of Śātavāhanas are rare. In this paper the silver coin of Vijaya Śātakarṇi, which has profile bust of king facing author has published one right and the legend (not fully accommodated) *Raño Vasathiputasa...sa*, on the obverse and Ujjain symbol and six arched cherity both surmounted by crescent, *caitya* etc. The Brāhmī inscription *Ara...sa Vathiputusa Hiru Vijaya hata (Kanisa)*. Vijaya was the successor of Śrī Yajña Śātakarṇi and he ruled for a period of 6 years.

The present coin is unique as it is the first known silver portrait coin of Vijaya Śātakarṇi.—M.K.

96. Gokhale, Shobhana :—*New Inscriptions from Kanheri.*

SIE, V, 1978, pp. 110-112.

V.M. Vani's efforts to explore the Kanheri Valley brought to light 15 new inscriptions of historical value. Out of these inscriptions six or seven could be read satisfactorily. They not only throw light on the ancient Buddhist monastic institution but it is for the first time that we get evidence for the teachers, tradition in Western Indian caves. The author takes up four of the newly discovered Kanheri inscriptions for discussion. One of the inscription records that Thera Ārya Vijayasena was a *Tevijja* (Trivedi). In

Buddhist tradition, a monk who has attained three knowledges is named is *Tevijja*. Another inscription refers to *jñāna* which is special religious experience reached in a certain order of mental state. The third inscription records that one monk was not only an *Ārya*, *Mahān*, and *Arhat* but he was well versed in *Śaḍabhiññāna* and *Pratisambhidā* (powers of penetration into the hearts of people). The fourth inscription refers to *Aṇḍāmin*. Thus the words *Śaḍabhiññāna*, *Pratisambhidā*, *Jhāyi* and *Aṇḍāmin* indicate the establishment of a great teacher's tradition at Kanheri.

Palaeographically these inscriptions may be dated between 550-700 A.D. suggesting thereby that Buddhism might have received the royal patronage to continue its religious activities and it might be due to the eclectic spirit of the early Rāṣṭrakūṭas.

The Kanheri inscription of Pullaśakti who was a feudatory of Amoghavarsha I records a donation to the Buddhist Vihāra at Kanheri, a part of which was utilized for purchasing books. This fact indicates the continuity of educational tradition at Kanheri and therefore we get names of teachers of high religious rank in Buddhist hierarchy.—P.G.

97. Gupta, Chandrashekhar :—*A Signet Ring of Devila*.

JAINS, II, 1978-79, pp. 42-43.

The silver signet ring discussed in this article has an oval bazel of carnelian fixed in it. It has the legend in *Brāhmī* read as *Devilasya*. On palaeographical considerations the signet ring may be placed in c. 4th-5th century A.D. Devila, the owner of the seal, is not known from any other source and he must have been some important person since he needed a signet ring.—M.K.

98. Gupta, Chandrashekhar :—*Foreign Denominations of Early Indian Coins*.

VII, XVI, Pt. 1, 1978, pp. 79-95.

Foreign invaders introduced new coins into India with their own weight-standards, nomenclature and manufacturing technique.

1. *Niṣka* and *Kārṣāpaṇa* are shown to be indigenous, and not derived from *ka-niṣka* and *karṣ-paṇa* (*ka* 'royal prefix', *niṣka* from Semitic *miskal* 'to be weighed'). 2. *Dīnāra* is from Roman *dinārius* and *Dramma* from Greek *drachm*. 3. *Gadhāya pāisā* is probably derived from the Indo-Scythian establishment *Gaḍaha* which bears the letters *kirda* or *kardi* on its coins. 4. *Kedāra* or *Kidāra* used for the coins of

Kidāra Kuṣāṇas in much later times. 5. *Khatta-paka*, mentioned in the Jain work *Aṅgavijjā* (6th cent.) is not known to which Kṣatrapa coins it refers. 6. *Kusaṇamūla* mentioned in Nāsik Cave inscription of Uṣavadāta; to what coins it refers, is difficult to show. 7. *Nāṇaka* is referred to in *Yājñavalkya Smṛti* (c. 100-300 A.D.). A fragmentary Kharoṣṭhi inscription from Chinese Turkistan mentions *Nāṇaka*. 8. *Paṇṇika* is mentioned in Jain work *Vyavaharikabhṣāya* (7th cent.). J.C. Jain identifies it with *paṇa*. V.S. Agrawala says *Paṇṇika* was the name of the Sassanian coin. Sassanian king Arasec belonged to a tribe named *Parṇi*. 9. *Rudradāmaka* occurs in *Samantapasādikā* of Buddhaghoṣa. C.D. Chatterji identified it with the coins of W. Kṣatrapa Rudradāman I, but Sircar disagrees with him. 10. *Sabhārka*: a *Bṛhatkalpa-sūtra-bhāṣya* refers to coins of *Sabhāraka* island. Motichandra identified them with the pre-Islamic Sabeen coins of Arab chiefs. 11. *Stater* was a coin denomination as well as a weight-standard of the Greeks, later on adopted by Persians. 12. *Ṭaṅka*: Silver coins of Muslims were called *Ṭaṅkas*. The theory that *Ṭaṅka* came with the Muslims is probably based on the popularity gained by *Ṭaṅka* during the mediaeval period. But the term as legend is found on coins in Bhanjakia and Balasore hoards (c. 4th cent.). Reference may be made here to the coin *taṅgamuli* (or *atgamuli*) found in a Kharoṣṭhi document from Central Asia. 13. *Toramāṇa*: They were in circulation in Kashmir. There were two Toramāṇa kings, one, the father of Mihirakula, and the other Kidārite Kuṣāṇa, father of Pravarasena II. Both of them have issued coins in their names—S.R.

99. Gupta, M.N. :—*Brevity of Indus Seal Inscriptions, Why and How ?*

JOIB, XXVIII, Nos. 3-4, 1979 pp. 146-158.

The basic assumption of the author is that the Indus script must be included in the family of Indo-Aryan families, may be related to the Veda and should show evidence of the origin of Aryan speech. Thus, these Indus Aryans preserved their spiritual experience in this script of compound words in symbolic language. The author also discusses the brevity system in Vedic literature and tries to compare it with the Indus language with its signs and syllables. These brief inscriptions are in a form consistent with the teachings of linguistic science. The Indus script has the presence of euphonic combination of separate words on letters but not complete sentences. Abbreviation of words and word-groups is a common feature. The monosyllabic and di-syllabic seal inscriptions with multi-significance provide the scaffolding around, while the longer inscriptions are moulded.—S.B.S.

100. Gupta, Parmeshwari Lal : *Bearing of Dahigaon Hoard on Traikūṭaka History.*

ND, III, Pt. 2, 1979, pp. 42-51.

Silver coins of the western Kṣatrapas and the Traikūṭakas were found together in a hoard at Dahigaon in Buldan district (Maharashtra). Coins of six western Kṣatrapas viz. Saṃghadāmana, Vijayasena, Dāma-jadaśri, Bhartridāman, Viśvasena and Rudrasimha alongwith coins of Traikūṭas Dharasena are found in it. The coins of Dharasena were the latest, and can be placed at sometimes later than A.D. 315, because the date of Rudrasimha, son of Jivadāmana, the last ruler represented in the hoard, is known as 237 from the Sarvania hoard. Gupta has referred to the date 190 found on the coins recently discovered. The date can be 190 or even 199 and it means that the Traikūṭaka king had ousted the western Kṣatrapas at any time around this date as in Pardi Copper Plate dated 207, Dharasena is said to have performed Aśvamedha. The era referred to here is taken to be Kalacuri era. But the author has proved that the importance of the Dahigaon hoard primarily lies in the fact that it brings to forefront the reality that the dates in the inscription of Dharasena and his successor were never reckoned in the Kalacuri era, as is generally believed. He would have borrowed it from the western Kṣatrapas as that era was current in the region. The hoard sheds light on the history of the Traikūṭas and western Kṣatrapas and it brings the Traikūṭas quite close to the western Kṣatrapas.—M.K.

101. Handa, Devendra :—*Sectional Yaudheya Coins.*

JAINS, II, 1978-79, pp. 30-33.

The Yaudheyas were an important republican tribal people and were at the height of their power and glory during 2nd century B.C. to about early 4th century A.D. There are three types of their coinages. 1. Bull elephant type (2nd-1st century B.C.) 2. *Ṣaṃmukha Kārttikeya* type (2nd century A.D.) and 3. *Kārttikeya-Devasenā* type (3rd-4th century A.D.) with *Yaudheya Gaṇasya Jaya* legend. Smith explains these three varieties (of the last type) to have been issued by three distinct classes, while Altekar states that the Yaudheyas may have formed some kind of a loose confederation with the Arjunāyans and the Kuṇindas and the words *dvi* and *tri* may perhaps refer to second and third members of Yaudheya confederation. The author has on the authority of *Mahāmayurī* (and also supported by numismatic evidences) referred to three branches of the Yaudheyas. 1 *Rohitaka* branch, *Bahudhānyaka* branch and *Marava* or *maru-deśa* branch. The division in different branches was probably based more on geographical and administrative

basis and each unit enjoyed autonomy. He has given the hypothesis that the coins of first variety (without *dvi* or *tri*) may be ascribed to *Rohtaka* Yaudheya, while the Yaudheyas inhabiting the region around Rohtak, i.e., *Bahudhānyaka* Yaudheya formed the second branch and the coins with *dvi* can be ascribed to them. Coins with *tri* seem to have been issued by the third or the *Marava* branch of the Yaudheyas.—M.K.

102. Handa, D. :—*A New Copper Coin from Pandusar.*

JNSI, XL, Pts. 1-2, 1978, pp. 86-87.

Pandusar is a small village situated about 20 miles south-west of Nohar in district Sri Ganganagar, Rajasthan. The village has yielded some quite interesting and important coins. The author publishes one such piece obtained through his friend Pt. Mauji Ram Bhardwaj of Nohar. The piece is a die-struck coin and is quite worn out. The author on the basis of fabric and shape etc. suggests a date of circa third century B.C., although he notices that in the absense of any legend, it is a bit difficult to date the coin precisely. The light weight of the coin may indicate the low economic condition of the people of Pandusar. The depiction of the deer indicates the abundance and/or popularity of the animal in the area in the ancient period.—P.G.

103. Jacques, Claude :—*Études D'épigraphie Cambodgienne (Studies in Cambodian Epigraphy).* (in French).

BEFEO, LXV, No. 1, 1978, pp. 281-334.

Author presents some interesting hypotheses on the inscription of Prāsāt Trapāñ Run K 598 about Ankorian Capital from Yaśovarman I to Sūryavarman I

Drawing reference from L. Finot's publication of 'quatre portes' (*āy vraḥ coturdvāpa*) in BEFEO XXVIII attracts curiosity of archeologists about the course of river Siem Rāp for justification of surrounding the residence of Sūryavarman I with dams during the decadence of Jayavīravarman.

To support the hypotheses author adds plates and maps showing the royal palace, Eastern Bāvāy and *caturdvāra*.—N.D.G.

104. Jain, Balohandra :—*New Hoards of Repousse Gold Coins.*

JNSI, XL, Pts. 1-2, 1978, pp. 108-110.

Recently, two new hoards of thin and round gold coins of repousse type have come to light from the Raipur and Durga districts of

Madhya Pradesh alongwith two other coins in private possession. These hoards include two coins from Raipur City of Mahendrāditya, 39 coins of Prasannamātra of usual type from village Riwan near Arang in Raipur district, and 30 pieces from village Kulia in Durg district. Three coins of the Nala rulers, Bhavadatta and Arthapati are also found associated with the coins of Mahendrāditya. The two coins of the hoard bring to light two new names of the kings, Stambha and Śrīnandarāja. These coins may also belong to the Nala rulers of south Kośala and Orissa.—P.G.

105. Jain, Balchandra :—*Mahasamund Plates of Sudevarāja*.

SIE, V, 1978, pp. 93-97.

The charter consists of three rectangular copper plates held together by a copper-ring to which is attached a bronze seal. There are in all 28 lines of writing. The characters are of the box-headed variety of the Brahmi script of the fifth century A.D. The language of the record is Sanskrit. Except the benedictory and the imprecatory verses at the end, the composition is in prose.

The charter was issued from Śrīpura, by the king Sudevarāja, son of Durgarāja, on the ninth day of the month of Kārttika in the third year of his reign and records the royal grant of the village of Khalapadraka situated in the *bhoga* of Ḍakarī to a *caturvedin* Brāhmaṇa, Mādhavasvāmin of the Kāśyapa *gotra* and the Vājasaneyā *śākhā* for the merits of his parents and himself. The inscription was engraved on the plates by Golasimha described as an *akṣasālika* who is also known to have engraved the kauvatal, the Thakurdiya and the Mallar plates. Alongwith the information that the donee was a Brāhmaṇa of Kāśyapa *gotra*, the record gives interesting information regarding the habitation of the *caturvedin* Brāhmaṇas in South Kośala in the fifth century A.D. B.C. Jain tries to tabulate the genealogy of the family on the basis of records of king Sudevarāja. He identifies Khalapadraka with modern Khalari in the Raipur District. The place was known as Khalvāṭikā or Khalavāṭikā in the 14th-15th century A.D.—P.G.

106. Jamindar, R. :—*Some Observations on the Kṣatrapa Epigraphs from Kaccha*.

MBB, XXVI, 1976-77, pp. 92-107.

Out of the 30 inscriptions of the Western Kṣatrapas nearly 9 have been discovered from Kaccha district, now preserved in the Kaccha Museum, Bhuj. All these nine inscriptions offer both cultural and historical informations, useful in writing the history of the rule of Western Kṣatrapas.

The inscriptions are in Brāhmī script and in Prakrit language mixed with Sanskrit or in Sanskrit influenced by Prakrit. The author discusses some of the points reflected by these inscriptions. According to him these are the first known evidences of its kind of the system of reacting memorial stones (called *laṣṭī* or *yastī* and presently known as *Pāliās*).

Some of these inscriptions throw light on the titles of Western Kṣatrapa kings, their con-joint rule and their law of succession. Two inscriptions mention the names of some Ābhīras as *senāpatīs* which indicate the existence of this tribe and its importance for military purpose.

On the basis of the find spots of these epigraphs, the author concludes that the Kṣatrapa kings of the Caṣṭana family might have come to Gujarat directly from either Central Asia or Iran and settled down first in Kaccha region. The author is also of the opinion that Caṣṭana was real originator of the Śaka Era.—B.K.

107. Joshi, Sudhakar Ganapati :—*Tulajāpur Silver-plate.*

JUP, No. 43, 1978, pp. 141-150.

The silver-plating inscription in the temple of Goddess Bhavānī in the holy Tulajāpur begins with a Kālīkā eulogy taken from the *Devī-māhātmya* of the *Mārkaṇḍeya Purāṇa*. The sage Mārkaṇḍeya, who was honoured by Bhavānī, is seen standing before the image of Bhavānī with his hands folded.

Historical Account : The goddess Bhavānī is said to have given a sword to the hero Paramāra Varma who had emerged from the sacrifice of Brahmā. She also made Jagadeva Paramāra, a great personage of the family, sit at her feet, being pleased with seven times offer of his head after each revival by her.

Paramāras held sway over Mālwā from the 10th century. Some 30 rulers of this dynasty exercised royal authority. Tulajā-Bhavānī has become the family of the Paramāras. One chief Harisimha proceeded to Nepal and built a temple of Tulajā-Bhavānī at Bhatagaon in 1324 A.D. Nanyadeva, the first known person of Harisimha's family, which was at Karnata for some years, had established an independent kingdom at Mithila in 1097.

According to Nepal historical version, says R.C. Dhere, the antiquities of Tulajā-Bhavānī go back to 75 years of Kati stone inscription (Tulajāpur, Dist. Osmanabad) which gives the date 1388 of Bhavānī temple.

Dhere says, "As to the antiquity of Tulajā Bhavānī, the present available evidence period will have to be pushed back to some three centuries, but still this is the most extant proof, though in legendary form, will become an important still to researchers of history."

One more evidence about the antiquity of Tulajāpur is one stone image slab traced in the suburb of Tulajāpur on which the words "adhiṣṭhāna 18" (=A.D. 96) are carved.

The silver plating at Tulajāpur does not date back to many years in the past. The period and date mentioned therein correspond to 1881-82.—S.R.

108. Kansara, T.P. :—*Importance of the Ancient Seal and other Ancient Collections of the Kutch Museum.*

MBB, XXVI, 1976-77, pp. 88-91.

The Kutch Museum has procured an ancient seal said to have been a find from Dhola-Vira, a small village in the eastern region of the Rann of Kutch. It bears the impression of an animal nicknamed Unicorn and some signs of the Indus script. The Kutch Museum is also in possession of some stone slabs bearing inscriptions of the time of the Kṣatrapa kings. It possesses rare ancient and mediaeval coins, the most important among them are styled as 'Gadhaiya'. Moreover, a seal had been found from Deshalpur (in Kutch) which bears the signs of the Indus script.

The Geo-Archaeological evidence, finds of broken ship parts, said to have been obtained from the Rann of Kutch, ancient seals and coins in the collection of the Museum, will show that Kutch was closely connected with Indus Civilization and that in ancient times there was a big sea at the place of the present Rann of Kutch. The seals, one found from the village bordering the Rann of Kutch, show that these and other villages were once thriving sea ports and commercial centres in ancient and mediaeval times and that the many found and unfound seals were being used by merchants, in ancient times for selling their goods or for other purposes.—B K.

109. Katti, Madha N. :—*A Kannada Hero-Stone Inscription in Madras City.*

SIE, V, 1978, pp. 103-104.

The hero-stone inscription was discovered by the author himself in the Kalakshetra campus, Adyar, Madras. The slab contains three panels one below the other. The inscribed portion occupies

a space of about 1 m.×0.20 m. The hero in whose memory the stone was set up is portrayed standing with a bow in his left hand, his right hand holding a dagger tied to his waist. The figure on the whole appears to be that of a very dynamic and strong person. Enemy's arrows are also shown piercing his body, head, left arm, etc. indicating that the hero resisted much before he collapsed. The death of the hero is described in the inscription containing three lines of writing in the characters assigned to a period from the latter half of the 9th century to the first half of 10th century A.D. The record states that Yara, son of Sandeyasetti, described as Palarodegonda died in a cattle raid at Poriayamgāḍu which was situated in Kannadamballi, after reaching Kottali. This shows that the fight must have taken place in the Poriayamgāḍu area within the jurisdiction of Kannadamballi and the hero must have continued his fight till he reached Kotali where he must have collapsed after much resistance.—P.G.

110. Kaul Dembi, B.K. :—*Social and Economic Conditions of Ancient Chamba.*

SIE, V, 1978. pp. 32-43.

The rock-stone image and copper plate inscriptions and the fountain stone inscriptions dated from the 6th century A.D. are the only reliable and authentic sources of information regarding the social and economic conditions of ancient Chamba in Himachal Pradesh. The paper describes the castes and the orders, the position of women, the house and furniture among social conditions. The economic conditions includes the topics regarding the lands known by their names, types of land, agricultural products, methods of irrigation, land measures, revenue system, coins and industry. The author explains the technical words found in the inscriptions with the help of literary works such as *Amarakośa*, *Aṣṭādhyāyī*, *Rāmāyaṇa*, *Mahābhārata*, and *Manusmṛiti* and *Arthaśāstra* etc.—P.G.

111. Khadabadi, B.K. :—*Prakritism in Early Kannada Inscriptions.*

JKU, XXII, 1978, pp. 58-61.

The author fully examines a number of words of Kannada language which apparently exhibit an affinity with their counterparts in Prakrit. These words are collected mostly from 154 Kannada inscriptions of Jain monuments, dating 7th. c. A.D. to 10th. c. A.D., found on the Cikka Betta (small hill) at Śravaṇabelgoḷa, which are published in *Epigraphia Carnatica*. After a brief examination of these words, grammatically as well as philologically, the author asserts that such terms as these might have been imported into Kannada from Prakrit through Jain monks and

authors, which, in their turn, have caused to enrich Kannada language by expanding its vocabulary. He also supposes that the Jain teachers and authors were the earliest cultivators of the Kannada language and its literary use.—A.C.D.

112. Maheshwari, K.K. :—*Coins of Kochhiputra Sātakarṇi*.

ND, III, Pt.2, 1979, pp. 29-30.

The author has first referred to two coins published by P.L. Gupta *Coinage of the Sātavāhanas and coins from excavations* (Nagpur, 1972) of which the first has the legend *ño chchha* and the other has...*takani*. P.L. Gupta has restored the legend as *raño kochhiputa (sa Siri) Sātakarṇi*. These coins were found during the excavation at Nevasa in Maharashtra. In this paper four coins (from his personal collection) are published. On coin No. 1 *ño kaccha puta* is clear; on No. 2 *Chhaputasa sa.....na*; on coin No. 3 *raño* is visible while on the fourth is *chha* and also words *ta* and *sa*. On the basis of these coins the legend may be restored as *raño Kochhiputasa sa.....na*. The coin belongs to Kochhiputra Sātakarṇi, who can be placed after Sātavāhana II.—M.K.

113. Mani, B. R. :—*Determining the Type and Substantial Attribution of Kāḍasa Coins*.

JNSI, XL, Pts. 1-2, 1978, pp. 9-12.

Kāḍasa coins are no other than those belonging to the Kaṭhas. The Kaṭhas seem to have been succeeded by the Kuṇindas, the Audumbaras and the Vemakas. This finds support from the occurrence of a Kāḍasa coin in association with the Kuṇinda coins. The Kāḍasa coins are assignable, on paleographical grounds, to late 3rd or early 2nd century B.C. The Kaṭha tribe belonging to the same period prominently figures in the accounts of Alexander's invasion. The Macedonians found it hard to suppress the Kaṭhas. At that time they occupied the territory lying between the Rāvi and the Beas rivers. They had an impregnable fort at Sangala which has been identified variously with Gurdaspur, Fatehgarh, and with Jandiala on the east of Amritsar. The Kaṭhas disappeared as a power most probably in the last decades of the 2nd century B.C. when the Kuṇindas and some other tribal states emerged on the scene with dwindling fortunes.

Earlier, Cunningham, Allan and K.K. Dasgupta were sceptical about the possibility of identifying and locating this tribe of Kāḍasa coins. B.R. Mani, also considers the suggestion of S.K. Chakraborty regarding identification of Kāḍasa with Cadruṣi or Cadrusia, and

Alexanderian town, on the basis of sound identity only. The suggestion of Chakraborty is weakened by the fact that the provenance of the Kāḍasa coin is associated with Panjab which is far removed from the coins' regions.—P.G.

114. Manmohan Kumar :—*Some Interesting Hūṇa Seals.*

JAINS, II, 1978-79, pp. 22-23.

This paper describes two Hūṇa seals found from the Sugh (Dist. Ambala, Haryana) and Sanghol (Dist. Ludhiana, Panjab). The seal from Sugh is inscribed on a small red coloured pebble of quartzite and bears the legend in Brāhmī *Toramā (ṇa)*. The other seal from Sanghol is of copper and bears the legend *Mihirasya* and refers to Mihirakula, the Hūṇa chief. Apart from these seals the author has also referred to the Hūṇa seals found from Kauśāmbī, and also to the Nālandā sealings. The seals from Sugh and Sanghol are the new additions to the numismatic history of the Hūṇas.—Author.

115. Manmohan Kumar :—*Theh-Polar—A Numismatic Study.*

JHS, XI, Nos. 1-2, 1979, pp. 1-8.

It has presented the entire numismatic evidences available from the site, both found during the excavations and explorations. So far no such work has been done except a few brief reports of the discoveries, where sometimes the material is not illustrated or not even properly reported. A few such examples have been quoted.

The village Theh-Polar is about 15 kms. from Kaithal on Cheeka road and the mound was excavated by H.L. Srivastava. During the excavation some clay seals and sealings were discovered. The seals and sealing which are both inscribed and uninscribed belong to Śaiva and Buddhist sects. One seal of some government official (*Rājamahata*) with his name ending with *bhadrasya* was also found. Apart from this, some rude coins of Vāsudeva and Indo-Scythian coins were also reported.

The author explored the site during the years 1976-78 and has reported coins ranging from the Punch-Marked coins onwards. Two such specimens were found from here. The Indo-Parthians coins from here, are illustrated. The site also yielded the coins of the Kuṣāṇas (of Kaniṣka-Vāsudeva) Yaudheyas, (c. 3rd-4th century A.D.), 'Yaudheya Gaṇasya Jaya type', Indo-Sassanians, and Kidāra

Kuṣāṇas. Another variety of coins depicting crude 'Śiva & Nandi' on the reverse and *kota* written vertically, popularly known as 'Kota coins' are also found here alongwith another class of coins popularly known as 'Thakapa coins' depicting on the obverse symbols which can be read as *thakapa*; and humped bull walking to left on the reverse. A single specimen of Harṣavardhana's coin found from the site is also described and illustrated. This is the first time that such coin is reported from the area. After Harṣa's coins, the coins of Śāhī are found. These are both of silver and copper or sometimes copper coated with silver.

It is evident from the above mentioned numismatic evidences that the site was under the continued habitation since c. 6th century B.C. to the time of the Śāhīs (c. 9th-10 century A.D.).—Author.

116. Manmohan Kumar & Gupta, H.R. :—*Some Interesting Yaudheyas Coins from Assandh (Haryana)*.

JNSI, XL, Pts. 1-2, 1978, pp. 94-95.

Three coins have been recovered from Assandh, an important town in Karnal District, 38 kms. north-west of Karnal. These coins can broadly be divided into two groups, (i) Coins of the Kuṣāṇas which were restruck by the Yaudheyas and (ii) the imitation Kuṣāṇa coins (so-called Purī-Kuṣāṇa) restruck by the Yaudheyas. Similar coins belonging to the first group were also found from Rahon in Punjab, but they have not been reported so far. The coin of the second group is such that if we rotate it upside down, another figure is visible which is found on the so-called Purī-Kuṣāṇa coins, i.e., figure of man standing with left hand extended upwards pouring incense with the right hand. This is a case of overstrike on the coins of Purī-Kuṣāṇa which were current not only in Orissa and other parts of the country but also in Haryana. The technique of restriking shows that the Yaudheyas after overthrowing later Kuṣāṇas or the so-called Purī Kuṣāṇas utilised the prevalent currency for over-striking it with their own type—P.G.

117. Mehta, R.N. and Momin, K.N. :—*Deva Hoard of Kṣatrapa Coins*.

JNSI, XL, Pts. 1-2, 1978, pp. 18-26.

Nine Kṣatrapa coins had earlier been obtained at Deva, Taluka Petlad, District Kaira. Another hoard lying with the Kaira District education authorities consisting of 45 pieces raises interesting questions

regarding the relationship of the rule of Pr̥thvīsenā, Saṃghadāman and Dāmasenā as well as regarding the date of Īśvaradatta. In the light of new evidences coming up, the earlier theories of Altekar and P.L. Gupta require revision. Numismatic evidence indicates the beginning of the struggle from the year 144 between Pr̥thvīsenā and Saṃghadāman and from the year 145, Dāmasenā also entered into the fray. In this tripartite struggle Pr̥thvīsenā seems to have been eliminated first, and Saṃghadāman was eliminated by 149. After the elimination of the nephew and the elder brother by 149/150, Dāmasenā seems to have stabilised his power slowly. He seems to have spent a large part of his reign in the family feud for power and possibly he could establish effectively his rule by the year 153.

The position as explained by Bhandarkar regarding the situation of the rule of Īśvaradatta seems to be nearer the truth in comparison to the situation argued by Jamindar. The present hoard indicates that the date 3rd century A.D. for Īśvaradatta's rule cannot be ruled out, but awaits further efforts to get reliable links to connect the years of his rule as well as his identification as Ābhīra.—P.G.

118. Mehta, R.N. and Momin, K.N. :—*A Coin of Mahākṣatrapa Pr̥thvīsenā*.

ND, III, pt. 2, 1979, pp. 35-42.

A coin of Pr̥thvīsenā was found alongwith the coins of other rulers of the dynasty. This silver coin has head of the king to right with date 146 on the obverse, while in the centre of the reverse is 3 arched hill with crescent, and Brāhmī legend *rajño Mahākṣatrapasa Rudrasenaputrāsa rajño Mahākṣatrapas Pr̥thvīsenāsa*. Now the question arises as to what was the relationship between Pr̥thvīsenā (144 and 146, i.e., 222-246) Saṃghadāman (144, 145, 149, i.e., 222, 223, 227 A.D.) and Dāmasenā (145, 146, 147 to 158, i.e., 223-236 A.D.). Here we find the overlap of the years 144 to 149, i.e., 5 to 6 years. These kings were issuing coins with title the *Kṣatrapa & Mahākṣatrapa*. It has been suggested that there was a struggle for throne after the death of Rudrasenā-I. Pr̥thvīsenā was heir apparent but his uncles, Saṃghadāman & Dāmasenā challenged his right to throne. As the coins show, the struggle was between Pr̥thvīsenā and Saṃghadāman in the year 144 (222 A.D.) and in the year 145 (223 A.D.) Dāmasenā also entered in the arena. In the tripartite struggle Pr̥thvīsenā seems to have been eliminated first; Saṃghadāman was eliminated by the year 149 (227 A.D.). After eliminating his nephew and brother by 149/150, Dāmasenā appears to have established his power. Thus Dāmasenā seems to have spent a large part of his reign in the family feud and most likely succeeded in stabilizing his power effectively by the year 153 (231 A.D.)—M.K.

119. Mirashi, V.V. :—*Riddle of the Mewasa Stone Inscription of the Western Kṣatrapas.*

JOIB, XXVIII, No. 1, 1978, pp. 56-62.

This seven-lined Sanskrit inscription in southern Brāhmī script was discovered in 1898 at Mewasa village in Cutch and was edited by D.B. Diskalkar, B.N. Mookerjee, and Rasesh Jamindar. The stone on which it is engraved has lost a small strip on the right side. Thus *sya* in lines 1 and 2, and *vaye* of *dvaye* in line 3 have disappeared, at their ends. At the top of the inscription are two conjunct *akṣaras dṛ* and *ṣṭam* flanking an auspicious lampstand between them, *dṛṣṭan* being an auspicious word like *siddham*.

The object of the record is to set up a *jaṣṭi* (memorial stone) Vāsura, an Ābhīra of Harihovaka *gotra*, son of Vāpa and grandson of Śvasana and daughter's son of Gugana, in memory of his master (*Bhartr*), Rājyeśvara. The last line seems to state that he erected a dwelling also.

Diskalkar had read the year as *varṣa-sata(te) try-uttarake* in 11. 3 and 4 to mean 300 of Śaka era and assigned the record to the reign of Mahākṣatrapa Rudrasena III. B.N. Mookerjee pointed out that the expression giving the date means 103 and not 300. Assigning the date to the Ābhīra era of A.D. 248-49, he also referred the record to the reign of the same Rudrasena III.

But Mirashi, reading the surviving *d* of *dvaye* in the line 3, read the full date as *varṣa-sata-dvaye try-uttarake* in lines 3 and 4, meaning in the year two hundred increased by three, i.e., 203 of the Śaka era (A.D. 281), and the expression *putra-praputrasya rājño* as repeated verbatim from line 2 carelessly by the engraver, referred the record to the reign of *Bhadidama* [*sya*], i.e., *Bhartṛdāmanah*, or 'of Bhartṛdāman'. The date falls in his reign, who was *putrapraputra*, i.e., a descendant of Caṣṭana.—S.R.

120. Mirashi, V.V. :—*The Date of Mahākṣatrapa Iśvaradatta.*

JNSI, XL, Pts. 1-2, 1978, pp. 37-41.

See Under Sec. VI.

121. Mirashi, V.V. :—*Daulatpur Inscription of the Reign Caṣṭana Year 6.*

JOIB, XXVIII, No. 2, 1978, pp. 34-37.

Gives critical edition alongwith translation of the inscription. The prefatory note describes the size, the base and the find place.

The record consists of 13 lines. The pillar is broken and as such the text of two lines is lost altogether. Provides conjunctural text of these two lines also, the characters of the script are belonging to Kuṣāṇa age with variations in style of writing duly recognised. The language is a mixture of Sanskrit and Prakrit. Also critically examines the reading of Gokhale and throws light on its importance. Before its discovery, it was generally believed that Caṣṭana was appointed as Kṣatrapa by the contemporary Kuṣāṇa emperor after the overthrow of Nahapāṇa by Gautamīputra Sātakarṇi. The inscription sheds important light on the history of western Kṣatrapas of Gujrat and Kathiawad.—N.K.S.

122. Mirashi, V.V. :—*The Date of Malhāra Plates of Ādityarāja.*

SIE, V, 1978, pp. 1-9.

The date of the Malhāra plates of Ādityarāja is given at the end in Prakrit as the (regnal) year 2, the season *gimha* (summer), the fortnight 2 and the day 10 and 5. Though the grant is not dated in any era, Mirashi feels that it can be referred to the Pre-Vākāṭaka age on certain grounds. In the first instance, the Muṇḍa family is described in the grant as the Aśvamedhayājñin. Secondly, the grant contains a season date noticed in the records of the early centuries of the Christian era. And finally the date of the present grant is recorded in Prakrit, the practice found in all inscriptions of the first two centuries of the Christian era. Ādityarāja seems to have been overthrown soon after the present grant by the Vākāṭaka king Pravarasena I who invaded Vidarbha in circa 270 A.D. Ajay Mitra Shastri does not agree with this interpretation of the present grant as is clear from his critical examination of Mirashi's view in the present Journal, Vol. IV. He places the rule of Muṇḍa family between the second quarter of the sixth century and A.D. 573, or between A.D. 573 and some time before A.D. 634, the date of Aihole inscription. The present paper critically examines the theories of Ajay Mitra Shastri and shows how they are untenable. Mirashi refers to a silver coin of Mahākṣatrapa Íśvaradatta found at Indore which has been recently published by Gokhale. Íśvaradatta was ruling as the Śatrap of the contemporary Kuṣāṇa king atleast in the period Śaka 151 to 154 (A.D. 229 to 232). The date of the Malhāra plates of the Muṇḍa king Ādityarāja suggested through this paper in circa A.D. 270.—P.G.

123. Mukherjee, B.N. :—*An Interesting Seal Matrix.*

JAINS, II, 1978-79, p. 40.

The brass seal matrix has a conch in the centre and Brāhmī legend of c. 1st century A.D. *samagrasamghabhaṭṭrasa sramanerasa Jotidattasa.*

It can be translated as (the seal) "of the novice Jyotidatta, blessed by the entire *Saṅgha*". The seal matrix seems to have belonged to a novice or "a pupil admitted to the first degree of (Buddhist) monkhood".—M.K.

124. Mukherjee, B.N. :—*A Note on Some Yaudheya Coins, 1978.*

JNSI, XL, Pts. 1-2, 1978, pp. 92-93.

Recent discoveries in certain areas of Punjab reveal that the Yaudheyas sometimes restruck Kuṣāṇa copper pieces. On the reverse of one such piece, the upper part of one of the varieties of the four pronged Kuṣāṇa symbol can be seen. The 'standing female deity' device of the Yaudheya coinage is struck over an uncertain coin type of another piece. Some coins carry devices on parts of obverse or reverse or both which are clearly revetted to the blank. The circular line demarcating the original part of the blank from the added portion is clear on a few pieces. These new blanks were then slightly flattened out and struck with Yaudheya coin devices. Since these new coins are lighter than Kuṣāṇa coins, we may perhaps guess that this process was used to be gone through probably to make the new blank conform to the weight standard adopted by the Yaudheyas which was lighter than the weight standard of Kuṣāṇa copper coins. The quantity of metal added might have been lighter in weight. Thus the Yaudheyas actually restruck Kuṣāṇa coins and reused Kuṣāṇa coins as blanks. A large number of Kuṣāṇa copper coins appear to have remained in circulation in the Punjab area even after the fall of the empire.—P.G.

125. Mukherjee, B.N. :—*Garhi Matani Inscription of Kaniṣka (I).*

SIE, V, 1978, pp. 113-114.

The above Kharoṣṭhi epigraph, inscribed on a block of stone was found in a mound at Garhi Matani, 13 miles east of Campbellpur (Pakistan). The Palaeography of the script may be favourably compared with that of the Manikiala inscription of the year 18. The epigraph attributes full imperial titles to Kaniṣka. The record dated on the first of Jyeṣṭha of the year 20, is the first known Kharoṣṭhi inscription referring to Kaniṣka in that year. The date may be of some interest if it is compared with the date of the Kamra inscription referring to the rule of Vāsishka. This inscription is dated on the 13th of Jyeṣṭha of the same year. Thus in the year 20 Kaniṣka I had a co-ruler in Vāsishka.

The object of the inscription is not clearly stated. It seems that it might have recorded some gift of merit.—P.G.

126. Narayanan, M.G.S. :—*Anatomy of Political Alliance from Temple Records of Tirunavalur and Tiruvorriyur.*

SIE, V, 1978, pp. 26-31.

The brief survey of the epigraphic records shows that the Rājaditya's retinue included a good number of Malayalis who were selected from among the feudatories of the kings of Kerala. This complex of temple records would show how the feudal political hierarchy operated in the organisation of the army in the context of Coḷa-Chera alliance. They also reveal partly the complicated matrix of loyalty and service in which royal matrimonial relations, piety, feudal obligation, military needs and personal sense of honour play their part in conformity with the accepted values of the age.—P.G.

127. Norman, K.R. :—*The Recensions of the Aśokan Rock Edicts.*

JOIB, XXVII, Nos. 3-4, 1978, pp. 78-85.

There exist basic differences between some of the versions of Rock Edicts of Aśoka. It seems certain that in some edicts the scribes were following exemplars which already diverged a little in vocabulary, syntax and content.

The most obvious example of this phenomenon is Rock Edict (RE) IX where the latter part (after Hultzsch's sentence H) is in two different versions, other variations occur in earlier sentences.

In majority of 13 REs, there were at least two recensions. A careful analysis of the differences will help us to decide whether there was a standard procedure for the production and transmission of exemplars. The proof of the presence or absence of a standard procedure would also throw light on the working of Aśoka's Secretariat and enable us to see whether it worked consistently on a geographical basis, e.g., one basic exemplar for the Eastern and another for the Western sites, or whether adjacent sites, e.g., Dhauri and Jaugada, or Shahbazgarhi and Mansehra shared a common exemplar. Then there are affinities between the versions of the REs.

It is convincing that Aśoka must have dictated different versions of at least the latter part of the RE IX, and it is possible that he dictated the whole edict twice. It is also possible that variations might have occurred in making copies of the 'master' exemplar dictated by Aśoka to one scribe, which would account for different recensions.

Anyway, it may be taken as certain that there existed at least two versions of the majority of edicts based upon two 'master' exemplars.—S.R.

128. Pandey, V.C. :—*The Bhitari Pillar Inscription : Some Observations.*

VII, XVI, Pt. I, 1978, pp. 74-78.

1. From the phrase *dhanada-Varuṇedrāntaka-samasya*, Pandey understands reference not to the king as an incarnation of God, but only an attempt at a functional comparison between the king and the deities.

2. According to Pandey, *nyāyāgatāneka-go-hiranya-koṭipradasya* means that Samudragupta made gifts of cows and gold from his huge acquisition, lawfully made.

3. In the expression *prathita-prthu-mati-svabhāva-śakteḥ* as read by scholars, he prefers to read *prabhāva* for *svabhāva* which would refer to the *prabhu-śakti*, and *mati* to refer to *mantra-śakti* of the king.

4. In the expression *vinaya-bala-sunīṭair vikrameṇa krameṇa*, he finds reference to 'wisdom' in *vinaya*, i.e., peaceful means and persuasive methods, and in *vikrameṇa* to 'valour' which two are declared to be means of attaining sovereignty in ancient Indian literature.

5. In *kṣiti-tala-śayaniye yena nītā triyāmā*, Pandey sees Skandagupta's sleeping on the bare earth to be a post-cremation rite at the death of his father, and not of hardship-bearing for the sake of defeating the foes.

6. *samudita-bala-kośān Puṣyamitrān* does not allude to *bala*, *kośa*, *rāṣṭra* and *mitra* as suggested by Upendra Thakur who read *rāṣṭra-mitrān* instead of *Puṣyamitrān*. Moreover, why only four out of seven elements are mentioned, and they, too, against the order of precedence set forth by old thinkers.

7. In *gītaiś ca stutibhiś ca vandaka-jano yaṁ prāpayaty āryyatām*, Pandey sees the lack of Skandagupta's *āryyatā* in the low status of his mother who was not a *Mahādevī*.—S.R.

129. Phogat, S.R. :—*Sources of Haryana History : Inscriptions.*

KURJ, X, 1976, pp. 16-23.

A number of inscriptions are found which throws light on political and cultural history of Haryana region. The present article deals with these inscriptions which are from Mauryan to modern period. The earliest inscription of this region of the time of Aśoka is now standing at Firoz Shah Kotla, Delhi. Another rare discovery of the Mauryan

times is a fragmentary terracotta plaque from Sugh (Dist. Ambala) which represents a seated child learning alphabets on his *takhtī*. An incomplete Kharoṣṭhī inscription of the Śaka-Kusāṇa period is known from Karnal. Several inscriptions of Gupta period are discovered from Haryana which are useful in the construction of the history. A stone inscription from Laos (Indo-China) of the fifth century A.D. is also known to us which records the setting up of Kurukshetra mahātīrtha by the Mahārājādhirāja Śrī Devanikā in his country. A terracotta seal from Agroha (Distt. Hissar) throws a significant light on the history of Yaudheyas. An important record is the copper seal of Harṣavardhana from Sonapat which record the geneology of the Puṣpabhūti rulers of this region. After Harṣa's time the inscriptions, mostly *praśastis*, provide us more details on the history and culture of the region. The author gives a brief account of these inscriptions discovered from Haryana and outside. He also mentions 75 Muhammadan inscriptions from different villages and cities in Haryana. During the British rule the inscription in Haryana were confined mainly to the cemeteries. Many inscriptions belonging to the period between the 18th and 20th century A.D. have come to light which are engraved on graves of the Britishers who died or were killed and buried at various places in Haryana. All these records help us in reconstructing the various aspects of the regional history during the British rule—B.K.

130. Phukan, J.N. :—*On the Ahom Name of Kamaleśvara Siṃha*.

JNSI, XL, Pts. 1-2, 1978, pp. 153-154.

The correct form of the Ahom name of Kamaleśvara Siṃha is Suklingphā, correctly Su-king-phā, for Ahom words are monosyllabic and each word stands separately. The form *Shuhengphā* as appearing in the printed text of the Ahom Buranji is probably due to wrong reading of the Ahom letter *k* as *h*. This conclusion however, requires the confirmation of the original manuscript which is in the possession of an Ahom Pandit of Bokota in the Sibsagar Sub-Division.—P.G.

131. Raman, K.V. :—*Some Epigraphical Echoes of the Saṅgam Epoch*.

SIE, V, 1978, pp. 62-63.

In this paper, some epigraphical references concerning the Saṅgam tradition are briefly presented. The epigraphical references to the Pāṇḍyan king, Nedunjeliyan and the table of genealogy of the Chera kings tally well with the account given by the Saṅgam poem *Padirrupathu*. The larger Sinnamanur copper-plates issued by the Pāṇḍya kings Rājasiṃha II pays an eloquent tribute to the ruler who promoted the Sanskrit and Tamil languages, caused *Mahābhārata* to be translated into Tamil and promoted Tamil learning by instituting or patronising a

Tamil Academy (saṅgam). In another context the Pandya king is praised as the master of Tamil language and calls another Pāṇḍya king as one who studied Tamil alongwith Agastya, traditions which echo similar sentiments expressed in the Sangam literature. The Sinakkari copper-plates call Madurai as *Tamil Kūḍal*, i.e., the confluence of Tamil scholars or the seat of Tamil Sangam. Another interesting epigraphical echo of the sangam poem is found in the D-alavāypuram copper-plates issued by Parāntaka Vīra-Nārāyaṇa (865-905 A.D.). The epigraphical allusion to the Saṅgam at Madurai is also found in an inscription from Ramnad District in the Pāṇḍyanāḍu. Thus the memory of the Tamil Academy at Madurai continued to the fertile minds of the later people and the echoes of them are found both in literature and in inscriptions.—P.G.

132. Rao, Venkateswara T. :—*Praśasti of Vīra-Balañjas*.

JI, VI, No. 1, 1978, pp. 71-76.

Epigraphs from Nayakallu of S. 889 to the reign of Kālachūri king Āhavamalladeva mention the *praśasti* of the merchants, the protectors of Vīra-Balañja-Dharma. They had organized themselves into a number of autonomous guilds. They claim a mythical celestial origin, and to have belonged to Ahicchatra. They settled in Ayyavole and made it the centre of their mercantile activities.

They were endowed with good conduct, truth, piety, humility, etc., worshipped Brāhmaṇas, *gurus* and gods, received boon from goddess Bhagavatī and built temples of both Hindu and Jaina gods and made gifts for their service. They were friends of all and enemies of none.

They were brave, courageous and chivalrous and maintained their own armies to protect their merchandise in transit and in warehouses. They possessed abundant wealth and were very generous to the needy and poor.

They were well versed in the study of the Vedas, Vedāṅgas, Itihāsa, Purāṇa, Kāvya and Tarka, were experts in many vocations, and claim to have obtained five hundred *Vīraśāsanas*. Their *samaya* (guild)—*dharma* was a code of mercantile moral conduct. Their guilds are called *Ubhayadeśi* consisting of people from Lāṭa, Coḷa, Malayāḷa, Te'ūngu and Kannaḍa—S.R.

133. Sadhu Ram :—*Interpretation of a Verse in the Junāgaḍha Inscription*.

JOIB, XXVIII, Nos. 3-4, 1979, pp. 90-91.

The author discusses a verse of the inscription by giving different translations of various scholars expounding word's meaning. He tries to

prove that Skandagupta followed the laudable political policy of *grahaṇa-mokṣa* practiced by his grandfather Samudragupta by re-instating the conquered kings in their own kingdoms, and granting them the *pratīkṛt garuḍājñā*, as a guarantee of future non-aggression. And thus he won their allegiance and turned them into loyal tributaries. — S.B.S.

134. Sadhu Ram :—*Importance of a Verse in the Prayāga-praśasti of Samudragupta.*

VII, XVII, 1979, pp. 203-205.

In the verse [*Āryyo*] *hity=upaguhyā bhāva-pīṣunair...* etc., the restoration *Āryyo* is better than *ehy=ehi* suggested by B. Chhabra and his other suggestion to substitute the pronoun *tvam* for *evam* in the last line is redundant, because the 2nd person pronoun is inherent in the 2nd person singular imperative verb *pāhi*.

The importance of the verse lies in the fact that Chandragupta I had formed a high opinion of Samudragupta's virtuous and unimpeachable conduct and efficiency in administering the affairs of the State as a Governor under his father. This fact is corroborated by certain expressions like *parama-tuṣṭi-puraskṛtena...pitṛā* in Samudragupta's Eraṇ pillar inscription. Moreover, the courtiers were also satisfied (*ucchvasita*) by Samudragupta's choice as the successor to his father.

It is presumed that there was a fratricidal war after the death of Chandragupta by other princes who were claimants to the throne, and had looked at Samudragupta with melancholy face on his choice as successor. To such a conflict a hint is supposed to exist in the expression *vīryyotta-ptāś=ca ke-cic=charanam=pagatāḥ* in line 10. But the evidence is too fragmentary to warrant such a conclusion.—S.R.

135. Salomon, Richard :—*Observations on the Ranjanagāon Hoard.*

JNSI, XL, Pts 1-2, 1978, pp. 106-107.

The Ranjanagaon hoard of 1519 Western Kṣatrapa coins was reported by Shobhana Gokhale in JNSI, XXXVIII. Some of the dates noted by her call for further comments. Richard Salomon points out that the Ranjanagāon hoard has given us two entirely new dates, 134 and 149, confirmed three questionable dates 161, 172 and 187, and provided one new questionable date, 182. The frequent occurrence of brockages may be a result of the great numbers in which Kṣatrapa coins were issued causing haste on the part of the minters.—P.G.

136. Sarma, I. Karthikeya :—*Epigraphical Discoveries of Guntupalli.*

SIE, V, 1978, pp. 48-59.

The author found a number of epigraphs at Guntupalli during his operations spread over two seasons during the years 1974-75 and 1975-76. Besides reviewing the older published records, the author notices all epigraphs obtained for the first time. Before dealing with each and every record in detail, he refers to their findspots and sequence. Pillar inscriptions were found on the south-east platform adjacent to the bigger stūpa leading to circular *caitya-gr̥ha* at the eastern entrance. A new cave of smaller dimensions was brought to light. A stone plaque containing a four-lined inscription was found in the area of the bigger stone stūpa. Some records were found engraved over the border facets of the lime-stone pillars.

The inscriptions range from the time of a Mahāmeghavāhana ruler in the 2nd-1st century B.C. to 9th-10th century A.D. The mention of Vedagiri, Mahānāgaparvata, Chandakapavata, Suraka and the Mahānāvika, i.e., a master mariner, is of great historical importance. There is one stone inscription issued by the Śālaṅkāyana kings also. Some of the records register donations to the Buddhist establishment at the place. These inscriptions possess certain intrinsic merits. They refurbish the value of palaeography for closer dating. The possibility of getting richer dividends by planning extensive clearance of the jungle-clad caves and open high mounds northwards has also been shown.—P.G.

137. Sastry, Parabrahma P.V., :—*Some More Coins from Koṭalingāla.*

ND, III, pt. 2, 1979, pp. 19-28.

Koṭalingāla is an ancient site in Karimnagar district (Andhra Pradesh). Some coins found from here are described in this paper.

(i) *An uninscribed Die-Struck coin.*

Copper, Square, 14 mm x 13 mm; weight 24.5 grms. It has on the obverse a double circle surmounted by nine small circles, Ujjain symbol and perhaps a human figure, while on the reverse a 8 armed symbol with four rows of arrows and 4 taurines. The reverse symbol has no comparison so far and the coin can be dated to Sātavāhana period on the basis of Ujjain symbol.

(ii) *Kamvaya—An unknown king*

The author has published 4 coins on which on the obverse usually bow and arrow *svastika*, tree symbol are found. The complete legend is *Kamvayasi* which is not found complete on all the coins except on one. On the reverse is found *nandipada*. These coins are of copper and brass-like alloy.

(iii) *Some more coins of Gobhada*

Here five coins of Gobhada are published. Some coins are square in shape and of copper and brass. These coins have bow and arrow on the top and below is the legend of *Gobhadas*. Below the legend is the tree in railing and three arched hills. Besides being uniface all the coins exhibit the early features of striking devices, which closely resemble with the method of Punch-marked coins. These coins indicate that these were issued in the period when the striking of Punch-marked coins had ceased and the use of inscription was being just introduced.

(iv) *Another coin of Somagopa*

The present copper coin, irregular in shape is made with die-struck technique and has on the obverse bow and arrow to left and six armed symbol to right. In the centre is the legend *raño Samagopasa*, below tree in railing and bull to left. The reverse has double lined *nandipada*.

(v) *Coin of a new king Sri Narana*

This copper coin has on the obverse Brāhmī legend of *Siri narana* (sa). Below the legend is tree with knotted trunk lion facing left, triangle headed standard and a symbol with 4 circles connected to a central point. The reverse has on arch surmounted by *triratna*, *nandipada* and arch with ends upwards.

The author has also referred to two very much similar coins of led from the same place. On the present coin the legend is *Siri Naranasa* which may be the Prākṛit form of *Nārāyaṇa*. Though the coin does not belong to the Sātavāhanas but it was issued in the same pattern. It might have preceded or followed the Sātavāhana issues, and thus no chronology can be suggested. The coin brings to light a ruler of Andhra region, *Nārāṇa* or *Nārāyaṇa* by name, about whom nothing is known from any other source.—M.K.

138. Sastri, Parabrahma P.V. :—*Legends on the Coins of Chhimuka-Sātavāhana and his Predecessors.*

SIE, V, 1978, pp. 136-142.

The present paper highlights the importance of the six coins of

Chhimuka-Sātavāhana. On the obverse, the coins bear the symbols of elephant facing left, four coins with trunk hanging and two coins with trunk upraised. The full legend on the coins might have been *Rano Siri Chhimuka Sātavāhana*. It is for the first time that Simuka is made known to the scholarly world by his own material. As the palaeography of the legend being decidedly of the first century B.C., Simuka is to be placed sometime after 50 B.C. The findspot of these coins being in the Karimnagar district, the fact that the Sātavāhanas were the indigenous rulers of Andhra is well founded. The tradition based on the Jaina literature that the early members of the Sātavāhana rulers patronized Jainism is also proved by the cavern with rock-cut beds on the Munulagutta near which these coins are found. These rock-beds are supposed to be the retiring places of the Jaina ascetics where they used to practice *Sallekha* in their last stage of life. Gobhadra of the other series of coins is identifiable with Bhadrakhoṣa or Andhraka, the fifth ruler of the Śuṅga family. Similarly Samabhoga is identifiable with Samabhāga, the ninth Śuṅga king or his near successor. It seems that Śuṅgas had their authority in Andhra also. Finally, the similarity of symbolism on the coins of Samagopa and Śrī Sātavāhana points to the fact that the Sātavāhana were the political successors of the family of Samagopa very likely the Śuṅgas of Vidiśā.—P.G.

139. Sharma, G.B. and Manmohan Kumar :—*Mitra Coins from Ghuram (Patiala)*.

ND, III, pt. 2, 1979, pp. 4-16.

During archaeological excavations at the site carried out by the authors a large number of copper coins were found buried. These coins are of the Mitra rulers. The coins of this type bearing the names of Ajamitra, Bhānumitra and Mahimitra were known earlier. From the excavations the coins of two rulers Ajamitra and Indramitra, are found, the latter being a new addition to the list of rulers with *mitra*-ending names. These coins can be dated to c. 2nd century B.C.

Some scholars have described the coins with *mitra*-ending names under the Audumbaras. Perhaps they were influenced by the doubtfully read name *Mahārajā Dhārā* by Princep, whom they thought to be Dharaghoṣa and also they saw link in the elephant and tree, seen on the coins. But the attribution of these coins to the Audumbaras is not acceptable to many. These Mitra rulers of Panjab were associated with Mitras of Pañcāla whose king Bhānumitra had come to Punjab and issued coinage in conformity with the local coinage but at the same time he was anxious to retain some identity of home-land, and so he issued coins of these type.

These coins are not Audumbara coins, but are Mitra coins of Punjab. Firstly we have a clear tradition in the tribal states to maintain their tribal identity, even in those cases where they introduce the names of their chiefs. On these coins we don't find tribal name. Secondly, the identification of *Mahārājā Dhārā* with Dharaghoṣa is wrong; it can also be Dharamitra. Thirdly, the motifs are not any conclusive evidence to suggest dynastic relation between the two series of coins. Fourthly, the provenance of coins may be fairly good evidence in such cases. The coins of Audumbaras and Mitras do not cover the same region and belong to two distinct areas separated by the river Beas. Fifthly, from the excavation at Ghuram no Audumbara coin was found in any layer. The absence of the Audumbara coins conclusively show that the Audumbaras were in no way related with the territories where the Mitra coins were current.—M.K.

140. Sharma, G.B. and Manmohan Kumar :—*Hūṇa Coins From Saṅghol*.

JAINS, II, 1978-79, pp. 15-21.

This paper deals with 18 coins of the Hūṇas discovered from the site which is identified with *She-to-tu=lu* mentioned by Chinese Pilgrim Yuan-Chwang. Cunningham had wrongly identified *she-to-tu-lu* with modern town Sirhind (dist. Patiala), yet he himself admitted that there is little evidence of pre-muslim period at Sirhind. On the contrary the archaeological history of Saṅghol extends from late-Harappan times to the early medieval period. The site has yielded a large number of coins, coin moulds, seals and sealings of all the period including the coins and seals of the Hūṇas. The site was the stronghold of Hūṇa power as is evident from the discovery of the large number of Hūṇa coins and seals. Here in this paper 18 copper coins are described and illustrated. The bust of the king to right, Solar symbol and *tora* type coins of Toramāṇa show a good number of varieties. Some coins of Toramāṇa restruck by Mihirakula are also included along with a number of varieties of Mihirakula's *jayatu vṛsa* type of coins.—M.K.

141. Sharma, M.J. :—*A New Chālukya=Āḷuka Inscription from Jambāṇi*.

SIE, V, 1978, pp. 85-86.

The above inscription of the second half of the second century A.D. is engraved on a rectangular stone surface. The text is written in 18 irregularly formed lines. The inscribed stone slab was discovered near a ruined Śiva temple in a forest not far from Jambāṇi, a village in the Sagar Taluk of Shimoga dist., Karnataka. Though the top of the

slab carries the fish symbol of the Ālupas of South Kanara, the inscription actually refers itself to the universal region of the Badāmi Chālukya emperor Vinayāditya Satyāśraya. The inscription refers to the Ālupendra Chitravāhana's rule over Banavāsī. The present inscription is the only known inscription of Chālukya Vinayāditya containing a reference to his son-in-law Chitravāhana. Ālupendra Chitravāhana had married Kumkumadevī at the time when the present inscription was caused to be graved. A certain Babhruvāhana, probably a junior prince of Ālupa house as the administrator of Koḍala (the same as modern Mangalore), is also mentioned in the record. The inscription seems to register a gift of some land at the village Jabeni (the same as Jambani) by the residents of Pannirpaḷli. Interestingly enough it is also stated that those who flout the provisions of the grant would have destroyed, in effect, the four villages of Tāṇagundura Isavura, Gauḍa and Bādavi. The record ends with usual imprecation in Kannaḍa.—P.G.

142. Sharma, Ram :—*Unjhā Inscription of the Time of Chālukya Ajayapāladeva, Vikrama 1231.*

JOIB, XXVIII, No. 1, 1978, pp. 78-82.

The three-lined Sanskrit inscription in Nāgarī script was discovered in the temple of Kāleśvara Mahādeva at Unjhā, Gujarat. It is full of lexical interest. It is dated V.S. 1231 (A.D. 1175). It begins with *siddham* followed by *svasti*. Its object is the donation of *tālārābhāvyā* (income of *tālāra*) obtained by the taxes called *dyūta-satkāḍa-vāḍī-dāvaka* for *Pañcopacāra* (scent, flowers, incense, lamp and offering) worship of Kāleśvara Śiva.

Tālārābhāvyā in itself is not an independent tax, but is the income from several taxes. In old Gujarat, *tālāra* means a Kotawāla but is not identical with *tālāra* of this inscription. Kotawāla was the incharge of forts (*koṭa-pāla*), while *tālāra* was to look after *tala* or unfortified place. In course of time the terms became identical, and even their assistants were also called by these designations. *Tālāra* was subordinate to *daṇḍanāyaka*. *Satka*, meaning 'belonging to', is here used in the sense of a general tax levied on all the inhabitants of the place. The term *āḍa* or Skt. *āḍhakam* is $\frac{1}{4}$ of a *droṇa* of 20 seers, i.e., equal to 5 seers. *Vāḍī* (Skt. *vāṭikā*) is some sort of tax on fruits and flowers and *dāvaka* on forestry, payable to *Tālāra* in cash or quantity. *Tālāra* was probably a paid servant as his total income was donated to the god.

Para, described by Lüders as 'the chief', is used here for the father of the donor, abbreviated form of *parārdhya*, 'the most excellent.'

King Ajayapāladeva is the same ruler who flourished in the Chālukya

dynasty of Aṇhalapāṭaka (mod. Patan, Dist. Gujarat) and succeeded his uncle Kumārapāla.—S.R.

143. Shastri A.M. :—*A New Variety of Mahiṣmati coins.*

JĀINS, II, 1978-79, pp. 1-5.

It has been contended by some scholars that after the fall of the Mauryas some important cities of the erstwhile empire turned into independent city states and issued their own coinage, popularly known as 'city issues'. These coins evidently represent the earliest inscribed species of Indian coinage. Mahiṣmati is one of such cities whose name figures on coinage. The author has reported a new variety of Mahiṣmati coins. The copper coin which is round in shape has on the obverse, a river symbol and below which is the Brāhmī legend *Mahiṣmati*, of about 2nd century B.C.. Below it, is a taurine over a vertical line three peaked hill *nandīpadadhva* a hollow cross fish. While the reverse is blank. The coin offers us some new information; the legend is completely new; previously known legend is *Mahisati* or *Mahisatisa*. The hollow cross and *nandīpada* standard are also not known to us on the Mahiṣmati coins. The presentation of fish is also interesting. So far the reported coins were either square or rectangular but this coin is circular and is the heaviest known so far. M.K.

144. Shastri, A.M. :—*An Interesting Brass Seal From Vidiśā.*

JĀINS, II, 1978-79, pp. 44-45.

The seal, which has a handle on its back, bears on the upper portion, the representation of two foot prints (*caraṇapādukās*) on a pedestal. In the lower part we have one line inscription in Brāhmī. It reads *Bappilasya*, i.e., "of Bappila". On the basis of box headed characters of the letters the seal can be dated to c. 4th century A.D.—M.K.

145. Shastri, Ajay Mitra :—*Coins of Siṃhendrapāla, a Hitherto Unknown King of Central India.*

JNSI, XL, Pts. 1-2, 1978, pp. 128-129.

The author describes the two coins acquired from R.K. Sharma of Bhopal. The description shows that there is an important difference in the formation of the initial *akṣara* of the king's name Siṃhendrapāla (Siṃhendrapāla), although the legend on both the coins is identical. The representation of the goddess on the reverse of these coins is very crude. The palaeographical features relegate the coins in question to

circa 13th-14th century A.D. It would thus follow that Siṃhendrapāla, a hitherto unknown king of central India, flourished during the 13th or 14th century A.D. However, the king remains a shadowy figure in the absence of any other information. P.G

146. Shastri, Ajay Mitra :—*Two Fragmentary Sirpur Inscriptions of the Time of Mahāśivagupta Bālārjuna.*

VII, XVII, 1979, pp. 197-202.

The broken slab in the left wall of the Gandheśvara (corruption of Gandharveśvara of the record) temple at Sirpur (ancient Śrīpura) contains three inscriptions, one of which was published by Kielhorn (IA, 18, 179 ff.) and the other two, wrongly as a single record, by S.A. Katre (IHQ, 33, 229 ff.).

The first of these two records, which are in 5 Sanskrit verses each in early Northern Nāgarī characters, gives no other information than an imprecation threatening hell and other sufferings apparently to those causing obstruction in the enjoyment of the gift mentioned therein, and the name of the composer of the *praśasti* as Sumaṅgala, son of Tārādatta and of the engraver as Vāsugana, son of Sūtradhāra Ṛṣigana, both of which occur in other inscriptions of Mahāśivagupta. Therefore, presumably this inscription also belongs to his time, though the name of the ruler is not mentioned.

The second inscription begins with *siddham* and records an invocation to Śiva, the name of king Mahāśivagupta and an arrangement of a permanent endowment by one Jorjjarāka for the offering of a *puruṣa* long garland perpetually by all the garland-makers of Navabaṭṭā—a locality or a new market established close to Śrīpura,—to the God Gandharveśvara.

The importance of this record lies in giving the original name of the temple and, on the analogy of earlier practice, to conjecture that the garland-makers of Navabaṭṭā had formed themselves into a guild (*śreṇī*), thus showing the economic conditions of the region during the period in question.—S.R.

147. Shastri, H.G. : *Geneology and Chronology of the Gupta Sovereigns.*

JOIB, XXVII, Nos. 3-4, 1978, pp. 88-94.

Some points that are made clear after the publication of Fleet's

corpus of Gupta inscriptions by the discovery of more coins and inscriptions are :

1. Gupta era (GE) started with Candragupta's accession in A.D. 319.
2. *Sarvarājocchetā* Kāca of gold coins was not identical with Samudragupta, but was his rival.
3. Historicity of Rāmagupta is established not only by his copper coins, but also by 3 images bearing the inscription *Mahārājādhirāja-Rāmagupta*.
4. From the Basarah seal, Govindagupta appears to be the crown-prince and probably successor CG II for a short period.
5. P.L. Gupta has pointed out that the years 134, 135, 136 read by Smith on KG I's coins are doubtful.
6. Ghaṭotkaca, who issued gold coins under the name Kumārāditya, is identical with Ghaṭotkaca of fragmentary Tomain inscription.
7. Purugupta, son of KG and Anantadevī, was *Mahārājādhirāja*, and his son inherited the title.
8. KG of Sarnath ins. (GE 154) is KG II and not son of Narasiṃhagupta. His 2nd name is Kramāditya.
9. Budhagupta (GE 157-75), Vainyagupta (181) and Narasiṃhagupta (with no records) are all sons of Purugupta.
10. Some coins bear the name Prakāśāditya who cannot be identified.
11. Later coins bearing Candra and Vikrama should be assigned to a CG III.
12. Some copper coins bearing Harigupta is suggested to be identical with Govindagupta.
13. A gold coin bearing the name Samudragupta seems to have been issued by a later SG II, to be placed between Skandagupta and Vainyagupta.
14. king Bhānugupta, who is known to have fought with the Hūṇas in GE 191, has no coins of his own. It is difficult to determine his position in the Gupta dynasty. It is suggested that possibly he was the son of Narasiṃhagupta.—S.R.

148. Shastri, H.G. and Parikh, P.C. :—*Indore Plate of Bhulunḍa I : (Kalchuri) Years 38 and 47.*

JOIB, XXVIII, No. 2, 1978, pp. 38-41.

Relates the details of a copper plate measuring 32×11 cms. The letters' character belongs to the Western variety of Southern alphabet. The language is Sanskrit with certain admixture of Prakrit. The inscriptions refers to the reign of Mahārāj Bhulunḍa. It bears close resemblance to the three published grants of Valkha. Comparison shows that this grant belonged to king Bhulunḍa I being dated 38 and 47 as another inscription dated year 107 also belonged to Bhulunḍa. It is considered that the second is another Bhulunḍa. This plate is the earliest known plate of Valkha dynasty. Also presents problem of the identification of Kothara, Kathora or khajuri. Appends the retrograph as well as the Devanāgarī version of the plate.—N.K.S.

149. Shrimali, K.M. :— *Reverse Devices of Pañchāla Coins : A Re-interpretation.*

JAINS, II, 1978-79, pp. 7-14.

The reverse devices of Pañchāla coins have been the subject of much speculation from the very beginning of numismatic studies. Allan has suggested that they represent the gods and goddesses connected with the names of the issuer. Some scholars feel that the devices are visual representation of the names of the kings. But there is hardly any difference of opinion that these devices are manifestation of various religious beliefs. The author has quoted some such examples here. While interpreting these devices he writes that they were used neither for any supposed religious significance nor they can be ascribed to any particular creed. There is greater justification for not treating most of them as religious at all and seeing them as an attempt to enhance the glory of kingship. The Pañchāla kings came to political scene after the disruption of the Mauryan empire and the strong kingship was, therefore, the prime necessity and the author thinks that the reverse devices of their coins just conveyed this very intention and the success of their resolution may be gauged from the fact that they may have continued to rule for about 300 years.—M.K.

150. Shrimali, Krishna Mohan :— *Two Unpublished Coins of Vaṅgapāla of Pañchāla.*

JNSI, XL, Pts. 1-2, 1978, pp. 98-100.

An unpublished coin of Vaṅgapāla is preserved in the Lucknow Museum. Another unpublished coin of him was noted by the author in the Ashmolean Museum, Oxford. Both these coins throw important light on the course of events connected with the careers of Vaṅgapāla and Dāmagupta. The latter was already known from some of his coins where his name figures on the reverse, while that of the former on the obverse. The significance of the Lucknow Museum coin of Vaṅgapāla lies in the fact that thereon Dāmagupta's coin we get tree which is generally associated with some of the coins of Vaṅgapāla. The obverse of the coin from the Ashmolean Museum clearly shows that Vaṅgapāla overstruck the coin of a king, whose name we read as Dāmagupta. The testimony of Ashmolean Museum coin fits in better in the sequence suggested by the author as under :

1. Vaṅgapāla and Dāmagupta
2. both separately
3. Vaṅgapāla alone.

Since this was the period of political instability, the careers of both Vaṅgapāla and Dāmagupta could have easily passed through various vicissitudes and the final triumph was that of Vaṅgapāla which is perhaps the implication of a clay sealing, too, which was found as Ahichchhatra.—P.G.

151. Singh, J.P. :—*The Bird or the Bird-god on the Coins of a Gadādhara Siṃha.*

JNSI, XL, Pts. 1-2, 1978, pp. 144-148.

Some coins of Ahom king Gadādhara Siṃha (1681-1696 A.D) of Assam, contain the depiction of a bird, on their reverse, below the legend at an angle of 6 or 7. Some scholars have referred to this depiction simply as a bird, whereas others style it as a peacock. The author discusses this depiction and suggests its possible identification. The bird is certainly not a cock. Its identification with peacock is also doubtful. However it is possible to style the depictions as that of a heron though it is also not absolutely certain. Heron or Somdeo was the deity of the Ahom kings. He was usually worshipped only by the king and was to be sealed off thereafter in its box. The first Ahom king was directed by Indra himself not to let it be seen by anybody else. The real form of the god Somdeo is established in the *Ahom Buranji* as that bird. Under the circumstances, the bird depicted on the coins can be taken as a heron, even though the legs of the bird are not as long as that of a heron.—P.G.

152. Sircar, D.C. : *Epigraphical Howlers.*

SIE, V, 1978, pp. 10-14.

The paper refers to certain errors in the epigraphical notes. He refers to a copperplate grant of king of Śūrapāla I (c.850-58 A.D.) which was dug up in a village in the Mirzapur district, U.P. The Note appeared in the Bulletin of Museum and Archaeology in U.P. Nos. 5-6. Sircar points out five important errors contained in the above notice of the record. The other record referred to is a copper plate grant of king Balavarman which was discovered in the village of Ulubari in the Darrang district of Assam. In May, 1977, a note on the inscription appeared in the Assam Tribune, a daily newspaper published from Gauhati. Finally, the author refers to the interpretation of the word *apakṛṣṭa* which also appears in the Gachal plates of Gopal published in the Journal of the Assam Research Society, Vol. XVII. The kings Ratnapāla and Indrapāla were ruling from the city of Durjaya located by scholars near Gauhati. However, it can not be

determined without further evidence, under what circumstances the capital city of Durjaya was discarded in favour of Haḍappakā or Haḍappeśvara near Tezpur which is mentioned in the Gachthal Plates.—P.G.

153. Sisodiya, Sohan Lal :—*Coins of Early Kadamba Period.*

ND, III, pt. 2, 1979, pp. 52-56.

The author has published here the coins from Kanchipuram which resemble the Pandyan die-struck type of coins. All these three coins are of copper and show on the obverse horse standing to right facing a sacrificial post. On one of the coins Brāhmī letter *tha* is written. While the reverse is occupied with a three peaked hill, river and paralleled curved lines enclosing a row of dots. The author has related the depiction of horse with *aśvamedha* sacrifice and has said that these belong to the period when the coins of Pandyas were current. He has assigned these coins to the Kadambas, whose rulers performed *aśvamedha* sacrifices. These coins were perhaps issued as commemoratives in the areas of their military pertain. But in his editorial comments P.C. Gupta has said that these coins may only be the local issues of the Tamilnadu of the early centuries of B.C.—A.D. following of Pāṇḍyanas or of some contemporary of the Pāṇḍyanas.—M.K.

154. Sisodiya, Sohan Lal :—*Nandi-Godyana-Coinage of Karnāṭaka Nolambas.*

ND, III, pt. 2, 1979, pp. 57-60.

The numismatic history of the Nolambas of Karnāṭaka is completely in darkness and the Gold Coin, known as Nandi-Godyana or Bull-Pagoda published here is the only known numismatic evidence of the dynasty. It has a figure of seated bull on the obverse while there is inscription in Kannada script : *Sri Sri Imadi No la (ma) ba Nārāyaṇa*, on the reverse. King Mahendra of this dynasty is known to have assumed the title *Nolamba Nārāyaṇa* who became independent in 878 A.D. But the author has assigned the coin to Iriva Nolamba.—M.K.

155. Somani, Ram Vallabh :—*Nṛsiṃhadvārā Jahājapur ke Aprakāśitu Tāmrapatra (Unpublished Copper-plates of Siṃhadvārā of Jahājapur). (in Hindi).*

Śod. Pat., XXX, No. 2, 1979, pp. 69-72.

In Jahājpur, on the bank of Nāgda, stands Siṃhadvārā among old temples with a Śiva temple of V.S. 1306 in its boundary wall. There are

several unpublished inscriptions in the temples called *Bārah Devarā* behind the *Simhadvāra*.

There are two copper-plates in local dialect, one of *Mahārānā Arisimha*, V.S. 1818, recording a grant on *sankrānti* day, and the other a duplicate of the original copper-plate recording the grant of 100 *bīghās* of land at the death of *Arisimha* and the *Satī* rite of his queen. The duplicate copy was issued by *Mahārānā Jawān Simha* when the original plate was lost. The grant mentions three terms *Pīvala* for irrigated land, *Baheta* for cultivable land and *Paḍata* for barren land.

The third plate inscription is notable for several points. The grant has been issued by the local *Thākur*, by addressing the *Patels*. The rulers of *Shāhpurā* also had an eye on this land because they had seized it for some time after defeating the *Jugmālota Rāṇāvatās*. This record also mentions one *Giridhārīlāl Pañcolī* whose name also occurs in an unpublished stone inscription of V.S. 1812.—S.R.

156. Soyāl, S.R.—*Jaunpur Stone Inscription of Īśvaravarman*.

SIE, V, 1978, pp. 88-92.

The paper contains discussion regarding the information about the ruler, whose name is recorded in the fragmentary portion of the *Jaunpur* stone inscription. The record contains the only name of *Īśvaravarman*. Fleet assigned the record to that ruler although he was somewhat doubtful on this point. D.C. Sircar, however, opined that the victories over the *Andhra* kings narrated in the extant portions of the 7th & 8th lines of the *Jaunpur* record should be assigned to *Īśānavarman* or one of his successors. The present author, in this regard, is of the view that although the incomplete nature of the *Jaunpur* record makes it likely that it was engraved during the reign of *Īśānavarman* or one of his successors, yet so far as the achievements described in the extant portions of lines 5 off are concerned, they should be assigned to *Īśvaravarman* only and he was the feudatory of the *Mālava* emperor. The author, further, does not subscribe to the view of Fleet that the record contains a reference to the city of *Dhāra*, but to him, the *Maukhari* victory in the *Himalayan* region is important. In the end a thorough revision of the early history of the *Maukhari* and the later *Gupta* dynasties is suggested.—P.G.

157. Srinivasan, C.R. :—*A Hero-stone Inscription from Madavalam*.

SIE, V, 1978, pp. 82-84.

The author discusses the contents of the 7th century record which is dated in the 12th regnal year of the king *Vijaya Ichchhuvaraparumar*

(Íśvaravarman). The inscription records the death of Veļān, a servant of Kulampadiyar in a cattle-raid at Maṇḍapalli and the setting up of the hero-stone by the heroes of Toḍāvāl Āļvār. Until there is more evidence, there is no other alternative except to assign the two records one belonging to Mahendravarman and other to the reign of Íśvaravarman from Chengam taluk to the imperial Pallavas. The present record from Madavalam has to be either assigned to Parameśvaravarman by identifying Íśvara with Parameśvara or we must accept the theory that Íśānavarman was one of the coregents of the underaged ruling king, a feature commonly seen in the Coḷa-house.

A provisional reading of the text of the record is also given at the end of the paper.—P.G.

158. Tripathy, S. :—*Phulbāṇi Copperplate Grant of Śrī Raṇabhañjadeva*.
SIE, V, 1978, pp. 115-125.

This set of three thick oblong copper plates was discovered while digging earth at the village Harekrishnapur in the district of Phulbāṇi in Orissa. The script used in the plates belongs to the eastern variety of N. Indian alphabet. The language is incorrect Sanskrit, written partly in verse and partly in prose. In point of orthography the inscription closely resembles the Orissa Museum plates of the same donor. The date is given in the regnal year of the king Raṇabhañjadeva. The inscription describes the genealogy of the Bhañja kings who ruled from their capital at Dhṛitipura. It records the grant of a village named Kokaṭi situated in Tullasidge viśaya on the bank of the river Amvāḍa comprised in Khinjali-Maṇḍala. The village was granted to a Brāhmaṇa named Bhaṭṭaputra Dāmuni Ghosha, son of Śivanāga. The genealogical list of the royal family mentioned in the grant is the same as in the records of the donor. The author discusses the probability of the king busy in fighting with some neighbouring kings and the Somavaṃśi between the period ranging from his regnal year 28 to 54. He seems to be successful to some extent in his struggle, as is proved by the fact that he used the royal title Mahārājā and declared himself a sovereign in his two grants issued in 54th & 58th regnal years. The religious peculiarity of Raṇabhañja is that he changed his faith from Śaivism to Vaiṣṇavism and reversed to the faith of his forefathers who were Śaivites. In the end, the author identifies the Tullasidge viśaya with Tutursingā and the village Kokaṭi with Kulukoti before editing the full text of the inscription.—P.G.

159. Trivedi, H.V. :—*Epigraphical Notes*.
SIE, V, 1978, pp. 64-68.

The paper consists of three notes. The first starts with the discussion

on the identification of Narmādapura with the modern town of Nemawar in the Dewas district of Madhya Pradesh, on the north bank of the river Narmadā. The ruler Airammadeva mentioned in the Aśvi grant seems to have snatched the region around Nemawar from the Paramāras. Another unpublished grant of the Śaka year 1009 also mentions the Yādava ruler Airammadeva. The ruler's name in the Aśvi grant seems to have been copied from this unpublished grant. Three other unpublished copper plates from Rajpur throw more light on the Yādava-Paramāra struggle in the last quarter of the 11th century A.D.

The second note is a discussion of two unedited copperplate inscriptions of the Chandella rulers of the Vindhya region of Madhya Pradesh. The first inscription indicates that Gaṇḍa, the father of Vidyādhara, who was on the Chandella throne in 1004 A.D. either did not come to the throne or occupied it only for a short period. The inscription also solves long-ranging controversy with reference to the name of the enemy of Pratihāra Rājyapāla. Both the names Nandā and Bidā should be taken as denoting Vidyādhara. The other inscription of the Trailokyavarman records the donation of the ruler in 1226 A.D. showing thereby that the ruler mentioned here continued to be on the throne atleast for fourteen years after 1212 A.D. the latest known year supplied by his fragmentary stone inscription from Ajayagarh.

The third note is regarding the new information supplied by a copper-plate inscription which has recently been found and is now deposited in the museum at Maṇḍala in Madhya Pradesh. This epigraph records the donation made by the Kalachuri king Vijayasimha, son and successor of Gajakarṇa in the Kalachuri year 949 on the occasion of a birthday ceremony of the prince Trailokyamalla. The inscription thus shows that Trailokyamalla was the son of Vijayasimha. This view dismisses the earlier view of the scholars who identified Trailokyamalla mentioned in the Dhureti copper-plate inscription with Chandella Trailokyavarman. The present view is also consistent with the mention in it of the Rājaguru Vimalaśiva, who was a spiritual preceptor of the Kalachuri royal house.—P.G.


160. Upasak, C.S. :—*Some Buddhist Symbols on Punch-marked Coins.*

JNSI, XXXIX, Pts. 1-2, 1977, pp. 18-26.

More than 200 punched symbols occur on Indian punch-marked coins found all over India. Silver coins were punched on both faces with different punches, and copper coins were first in a mould bearing reverse symbol and was then pressed upon by obverse symbols.

It is generally believed that the imperial punch-marked coins are those that are found throughout the sub-continent and have uniform weight and bear 5 symbols on the obverse. The local or private coins are supposed to be earlier than 4th cent. B.C. and were current in different *janapadas* or *mahājanapadas*.

Religion has inspired people to devise religious symbols on coins. During Buddha's life-time, his *dhamma* had taken firm root in Northern India. Religious heritage or bias is reflected through manifold ways, and it is difficult to determine which of the symbols are exclusively Buddhist out of the numerous figures of birds, animals, solar and planetary symbols, geometrical and abstract designs.

The symbol 8 like the early Brāhmī letter *ma* called 'taurine' occurs on the Jaugada separate Rock Edict of Aśoka. Four golden leaves figuring like *ma* were found with the relics of Buddha from Piprahava stūpa. It is suggested to be the first letter of *maṅgala*. Among the five symbols is a wheel of 8 spokes on the coins attributed to the Mauryan period, alongwith *ma*. The *svastika* is the oldest auspicious symbol appearing on the Mohenjo Daro seals. It appears on Aśoka's Sep. RE I at Jaugada. It suggested to be Brāhmī *pu*, the first letter of *punya*, placed up, down, right and left like . Another mark triascle is suggested to repeat the Buddhist *triratna*—Buddha, *Dhamma* and *Samgha*. It occurs on Aśoka's Minor REs. The other variety is the so-called hill-symbol with crescent on top, is interpreted as, representing the three full-sized stūpas crowned with a half-sized stūpa like a *chatra*. Tree-in railing symbol representing pre-Buddhist tree worship tradition is called *rukha-caitya* in Pāli. Who knows that tree-in-railing on the coins was not first introduced by Aśoka himself in honour of the Bodhi tree?—S.R.

161. Valdetaro, Carlo :—*New Punch-marked Coins from-Manipur*.

JNSI, XL, Pts. 1-2, 1978, pp. 82-83.

The author publishes nine rare coins which he was allowed to pick from a hoard of 50 to 60 pieces. These coins are found in a region which is hardly generous in hoards. It must have been a product of a small but artistically minded society and have catered to the local needs of an amphibious area, where merchants coming from Gaṅgā and Brahmaputra temporarily halted and mingled with traders from overseas. Riverine and sea navigation are known to have started in remote times and deltatic ports whether in Tāmralipti or Saptagrāma, Champā or Hajipur, Hoogly or Calcutta—have been a permanent commercial and human necessity. Some of the pieces published here have tall like objects reminding Amarāvati symbols.—P.G.

162. Wittmann, Cecilia :—*The Gold Coins of the Chaukyas of Gujarat : A Re-appraisal.*

JNSI, XL, Pts. 1-2, 1978, pp. 116-119.

The author gives four factors to indicate that these two gold coins hitherto assigned to the Chaulukya kingdom of Gujarat should more probably be attributed to a kingdom situated in the area near Jhansi. These factors are based on the interpretation of the legend *Śrī Siddharājaḥ*, the script style of the coin legend, the metal, and the weight characteristics of these coins. The fact that inscriptions and literary materials mention no king as *Śrī Siddharājaḥ*, ruling in the area, is no obstruction to such an attribution, for many kingdoms of early India are known only from their numismatic remains.—P.G.

V GEOGRAPHY

163. Amarsingh :—*Kurukshetra kī Nadiyāñ aur unakī Stīthi (Rivers of Kurukshetra and their situation). (in Hindi).*

KURJ, X, 1976, pp. 337-343.

The author has given a vivid description of nine rivers mentioned in *Vāmana Purāṇa*. These are—Sarasvatī, Vaitaraṇī, Āpagā, Gaṅgā-mandākinī, Madhusravā, Vāsundhārī, Kauśikī, Dr̥ṣadvatī and Hiranyavatī. All these rivers are associated with Kurukshetra. The views of different scholars about their origin and situation are also discussed.—M.R.G.

164. Bharadwaj, O.P. :—*Vālmiki's Historical Geography of Kurukshetra.*

JHS, X, No. 1, 1978, pp. 1-8.

Vālmiki's knowledge of the geography of Kurukshetra is expressed in two passages of the *Rāmāyaṇa*, one, the journey of the messengers from Ayodhya to Girivraja, the capital of Kekaya to bring back Bharata on his father's death, and the other, the homeward journey of Bharata.

After describing the regions and tribes on the way, and criticising the views of Cunningham, Barooah and Gupta regarding the interpretations of the terms *hrādinī*, *dūra-pārā* and *pratyakṣasrota* as variously representing the Panjab rivers Rāvi, Chenāb and Jhelum, Bharadwaj says that these two routes lay between Gaṅgā and Beās rivers. One ran through the hills and important towns and capitals of the states of the Śālva group of tribes, and the other ran almost parallel to the Meerut-Jagadhari-Ambala-Panchkula-Ludhiana road. The former was used by small parties and the latter by big convoys. It passed through Srughna and possibly was the *Sraughnaḥ panthāḥ*.

The identification of Ailadhāna with Ludhiana sets the seal of authenticity on the historicity of Pururavas and strengthens the location of his capital Pratiṣṭhāna somewhere near Sarasvatī and Kurukshetra.

Vālmiki's historio-geographical information is the water-shed between the Vedic literature and *Mahābhārata*, *Purāṇa* etc.—S.R.

165. Bharadwaj, O.P. :—*The Ailadhāna-Ludhiana Equation-A Rejoinder.*

Pur., XXI, No. 2, 1979, pp. 177-193.

This is a rejoinder to the comments of Devendra Handa on the

identification of Ailadhāna of Vālmiki *Rāmāyaṇa* in Vol. XIX, No. I with the present town of Ludhiana in Panjab. The author feels that Rathadhāna's identifications with Rāṭhadhāṇā by Handa is based on erroneous arguments.—N.K.S.

166. Chakravarty, K. :—*On the Identification of Ka-Chu-Won-K'i-lo (Rajangala) of Hieun Tsang.*

JIH, XXXIV, Pt. I, 1978, pp. 26-33.

Out of the four kingdoms or capital cities visited by Hieun Tsang, two were Puṇḍravardhana and Tāmralipti. The country *Ka-Chu-Won-K'i-lo*, standing between *Chan-'po* (Champā) and *Pun-na-fa-tan-na* (Puṇḍravardhana) was situated about 400 *li* east from *Chan-'po* (mod. Bhagalpur) containing 6 or 7 monasteries and 300 monks, 10 Brahmanical temples and various other religious organizations. Native ruling dynasty having long extinguished, it was ruled by a neighbouring state having its capital deserted. It was infested by elephants, and on north was a lofty beldere or tower of stones and bricks. M. Julian restores Indian original Kajughira. A note in Chinese text says that the popular name was *Ka-ying-kie-lo* which Julian restored to *Ka-Sheng-Kie-lo*. It would give the original as Kajaṅgala, which was also the name of a place in this neighbourhood mentioned in Pāli *Vinayaṭṭhaka*, beyond which was Mahasala. Kajaṅgala is 70 miles east of Bhagalpur.

So long identification of Kajaṅgala with Kankjol in Santal Praganas has been cherished by the historians. But recent archaeological explorations and discoveries at Farakka in West Bengal have brought to light antiquities like historic potteries, punch-marked silver coins, terracotta animal figurines which indicate the place to be an extensive habitation site traceable to the beginning of 4th cent. B.C. Various symbols like *Caitya*, sacred tank, antelope, etc., are noticed punched on the coins. The material and structural remains declare it as an ancient site which flourished during the Maurya period and to which reference has been made in the *Vinayaṭṭhaka*. The place Mahasala mentioned in connection with Kajaṅgala, may be Mahasthana in Bogra district (Bangla Desh). Thus Farakka satisfies all requirements, and must be identified with the capital of Kajaṅgala.—S.R.

167. Dhal, U.N. :—*Kaliṅga in Purāṇa Literature.*

VII, XVII, 1979, pp. 282-295.

Mention of Kaliṅga occurs in Aśoka's *RE*, XIII, Khāravēla's Hāthigumphā inscription, *Mahābhārata* and Purāṇas. Like the Andhras, Śabarās, Pulindas and Kaliṅgas were also a tribe which established a kingdom after its name. Yuan Chwang mentions a Javanese

kingdom Höling, a transcription of Kaliṅga, and in Malaya peninsula and Indonesia, the Kaliṅgas were known as Keliṅgs or Kliṅgs. Thus, they were also famous in Greater India.

As regards their antiquity, in *Baudhāyana Dharmaśāstra*, Kaliṅga is considered an impure country, a visit to which required expiatory sacrifice. The Kaliṅgas were not foreigners as supposed by M.R. Singh. They were Indian people who introduced Indian culture into Indonesia. The Purāṇas, however, regard Kaliṅga a degraded country where *varṇāśrama dharma* was not prevalent. At the same time, they also record the glorious deeds of the Kaliṅgas.

As to their origin, two different legends in the Purāṇas show that there was no connection between the nine sons of Vaivasvata Manu, Purūravas and Sudyumna except through Ilā with her fabulous change of sex. Pargiter states that these myths have been blended together to unify the origin of three dominant races derived from Manu, Vaivasvata, Purūravas and Sudyumna.

Nāṭyaśāstra places Kaliṅga in Dakṣiṇāpatha, adjacent to mountain Mahendra. In *Raghuvamśa*, Raghu is said to have taken away the wealth of lord of Mahendra (king of the Kaliṅgas). At the time of Khāravela's coronation, Kaliṅga was surrounded by Aṅga and Magadha on the north, Bhojaka and Rāṣṭraka on the west and the city of Pithuḍa on the South. One group of the Purāṇas puts Kaliṅga in Madhyadeśa and the other in Dakṣiṇāpatha. Being on the border of these regions, it could be assigned to either side.—S.R.

168. Dwivedi, Kailash Nath :—*Pāñcāla kā Gaurava-Kāmpilya (Kāmpilya—the Glory of the Panchala)*. (In Hindi).

KK, 1978, pp. 65-67.

Kāmpilya has been described in ancient Sanskrit literature *Rāmāyaṇa*, *Bāla*.—70.27, *Mahābhārata*—Adi.—137.63, *Matsyapurāṇa* 20.24, 21.11, 35.50 etc. The Pāñcāla was glorified by this ancient capital city located now in Farrukhabad district near Kaimganj. The author has also pointed its cultural, historical and commercial importance in the light of ancient Sanskrit texts.—Author.

169. Dwivedi, Kailash Nath :—*Kālidāsa-varṇita-Kārāpatha-Rājyasya sthiti-nirdhāraṇa (Fixing the Location of Kārāpatha Country Described by Kālidāsa)*. (in Sanskrit).

Sag., XIV, pt. 2, 1976, pp. 131-133.

On the basis of the *Rāmāyaṇa* (Uttar. 102.5.6) Kālidāsa in his *Raghuvamśa* (15/90) has described Kārāpatha state ruled by Aṅgada and

identification of Ailadhāna of Vālmīki *Rāmāyaṇa* in Vol. XIX, No. I with the present town of Ludhiana in Panjab. The author feels that Rathadhāna's identifications with Rāṭhadhaṇā by Handa is based on erroneous arguments.—N.K.S.

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Chandraketu, the sons of Lakṣmaṇa. The author has located this state in the district of Bijanaur around Chandpur situated between the rivers Ganges and the Rāma Ganges.—Author

170. Dwivedi, Kailash Nath :—*Kālidāsyoddhyabhidyayoh Samikaraṇam (Identification of the Rivers Uddhya & Bhidya of Kālidāsa). (in Sanskrit).*

Sāg., XV, pt. I, 1977, pp. 87-90.

In the *Raghuvamśam* (11-8) the poet has described these two rivulets Uddhya and Bhidya parallel with Rama and Lakṣmaṇa following Viśvāmitra, the great sage. On the basis of *Aṣṭādhyāyī* of Pāṇini (3/1/115) the writer has identified these two rivers with Ujh and Bahi (Bāi) flowing from Kashmir (Jammu) Himalaya and joining the Rāvī in Panjab near Gurdaspur district.—Author

171. Dwivedi, Kailash Nath :—*Kālidāsakṛtiṣu Nagara-varṇanam (Description of Cities in the Works of Kālidāsa). (in Sanskrit).*

Sag., XVI No., 4, 1978, pp. 359-363.

The ancient cities described by the great poet Kālidāsa in his works are located and classified in different shapes such as capitals, business centres, holy centres (*tīrthas*) etc. These cities are Takṣaśilā, Pushkalavatī, Hastināpur, Mathurā, Ayodhyā, Sharavatī, Kushavatī, Pratiṣṭhāna, Ujjainī, Urāgpur, Mahiṣmatī, Kuṇḍinpur, Kāśī, Dashapur, Ousadhiprastha, Alakā etc. Their location and importance are also described.—Author

172. Mirashi, V.V. :—*The Location of the Mahiṣka Country.*

VII, XVII, 1979, pp. 168-181.

Mahiṣka country or Mahiṣka-maṇḍala was situated in the Dakṣiṇāpatha and is mentioned in the epics, Purāṇas, *Mahāvaṃśa* and *Dīpavaṃśa*. Rājaśekhara mentions it with Mahārāṣṭra, Aśmaka, Vidarbha, and Kuntala, and also its association with Karṇāṭaka and Andhra suggest that it lay in their vicinity.

One of the coins, among other fragmentary ones found at Koṇḍāpur bears the complete legend *Mahāsenāpatīsa Bharadaja-putasa Saga-Māna-Cuṭukulāsa*, 'this coin is of the *Mahāsenāpati* Śaka Māna of Cuṭukula, the son of Bhāradvāja.' Some Śaka kings mentioned the names of their fathers, e.g., Nanda is mentioned as the father of Śaka Śrīdharavarman (Kānākheḍā and Eraṇ inscriptions). Śaka Māna was probably

the *Mahāsenāpati* of some later Sātavāhana ruler who, later having assumed independence, adopted the title *rājan* and struck coins. On fragmentary rectangular copper coins the legend was read as *Raño Saga-Māna-Mahasasa*. Its interpretation was made possible by the corrected reading of a Purāṇa line: *Śaka-Māno bhavad rājā Mahiṣāṇām mahīpatih*, 'Śaka king Māna was the king of the Mahiṣka'.

The characters of the coins are of 2nd-3rd, cent. A.D. towards the close of Sātavāhana age. It appears that one Śaka named Māna, having escaped from the conflict in which Gautamīputra Sātakarṇi inflicted a crushing defeat on the Kṣaharāta Nahapāna, repaired to the South and in course of time acquiring power became independent.

As the coins of Māna have been found in Koṇḍāpur in the Medak district and Maski, Mahiṣka country may be said to comprise the Medak district of Andhra and the Raichur and Bijapur districts of Karṇāṭaka.

Further, on the evidence of an inscription *Mahārājasa : Kalinga: Mahisakādhipatisa M :—hāmekhavāhanasa : Siri-Sadasa lekha:-Kasa; Cula-gomasa mad; po dānaṁ*, this *maṇḍapa* is the gift of Culugoma, the scribe of illustrious Mahārāja Sada (Sāti), who is a descendant of Mahāmegh-avāhana and the lord of the countries of Kalinga and Mahiṣka. Mirashi shows that Māna was the descendant of Khāravela.—S.R.

173. Mishra, Phanikanta :—*Lakkundi—The Forgotten Capital of Hoysalas*.

JGJKSV, XXXV, pts. 1-2, 1979, pp. 111-114.

Throws light on Lakkundi, a small village situated in the South-Eastern direction of Gada in the distt. of Dharwar. It is on Gada-Hospet road. Though it is a small village at present, but was once the capital of the Hoysalas. Lakkundi was a centre of a political, cultural and literary activities in the 10th to 12th centuries.—M.R.G.

174. Phadke, H.A. :—*Kurukshetra in the Vāyu Purāṇa*.

KURJ, X, 1976, pp. 3-6.

The *Vāyu Purāṇa*, perhaps the earliest Purāṇa, provides interesting historical data for the early religious and cultural life of the Kurukshetra region. The name of Kurukshetra figures in it a number of times. Kurukshetra region, between the rivers Sarasvatī and Dṛśadvatī, was considered as sacred and the dwelling place of the Gods, sages and *munis*. Its another name Brahmakshetra or Brahmavedī (Brahmāvarta of the later literature) is also mentioned in the Purāṇa. It was at Brahmaksh-

etra that Viṣṇu was born in human form at the end of *yuga*. The foundation of the place is attributed to lord Brahmā. The *Vāyu Purāṇa* does not give long list of the *tīrthas* (which is a later development) but mentions only few names such as Kurukshetra, Aujaśa, Sannihita, Vyāsa-tīrtha, Brahmakshetra, Triplaksha—all associated either with Sarasvatī or Dṛṣadvatī. But the most important piece of information is the description of *Vāyupura*, another name for Kurukshetra. It provides interesting details of the city. The *Purāṇa* also refers to *Kuṇḍas* of Kurukshetra, namely, Sūryakuṇḍa, Brahmakuṇḍa, Rudrakuṇḍa and Harikuṇḍa and the nine fortifications protecting the *kshetra*. The customs of the place were manifold. Reference is made to many rest-houses of the city which was situated on the banks of the river Ratnāvalī which in the Kali-age was called Dṛṣadvatī. The *Purāṇa* shows that Kurukshetra continued to be a place of religious sanctity. It was associated with various gods, sacrificial sessions of the sages and was considered a place of salvation even for worst sinners.—B.K.

175. Saraogi, Kanhaiya Lal :—*Location of the Place of Enlightenment of Lord Mahāvīra*.

JSB, XXXI, No. 2, 1978, pp. 28-31.

Various issues pertaining to the location of Jrimbhikāgama, the place of enlightenment of Mahāvīra have been discussed. The writer gives the Digambara and Śvetāmbara legends in support of his theory by following closely the route of the movement of Mahāvīra as referred to in Jain chronicles. Jhanjhuwa was the place of enlightenment in district Saran (Bihar). The reasons for identifying the village with the ancient holy site are that its name resembles, it has a river bed, it is a *śāla* growing belt and is roughly 12 *yojanas* (54-55 miles) from Pāvānagar in accordance with the textual description.—S.B.S.

176. Singh, S.B. : —*Protohistoric Sites in the South Pāñcāla*.

KURJ, X, 1976, pp. 7-15.

The author presents the results of his exploratory tours in the ancient South Pāñcāla *Janapada*. With its capital at Kāmpilya, it comprised the modern region round about Etawah, Etah and Farrukhabad districts and the adjoining area in U.P. Numerous protohistoric sites are discovered in this archaeologically and aesthetically fecund area. On the basis of finds the antiquity of the area goes back to the Ocher Coloured Pottery (c. 2000-1300 B.C.) followed by Painted Grey Ware (c. 1100-400 B.C.) and Northern Black Polished Ware (c. 600-50 B.C.). The sites described by the author are : Saipai (district Etawah), Atranj Khera, Jakhera Bhargain, Shahnagar Timarua, Takhawan,

Piparagaon, Nokhera, Umargarh Sona, Jalesar, Garh, Bilar, (district Etah) and Kanauj, Kāmpilya and Sankisa (district Farrukhabad).—B.K.

177. Solomon, Richard :—*Tīrtha-pratyāmnāyāḥ : Ranking of Hindu Pilgrimage Sites in Classical Sanskrit Texts.*

ZDMG, CXXIX, No. I, 1979, pp. 102-128.

A little-noticed, but very important passage, entitled *Tīrtha-pratyāmnāyāḥ* (TP), appearing in a number of mediaeval texts on *Dharmaśāstra* prescribe pilgrimage to holy sites as an optional alternative to the performance of such penances as *Prājāpatya-kṛcchra*, assigning to each of the major sites the value of a particular number of penances for a particular distance travelled. Thus it provides the relative evaluation of the main *tīrthas*.

An early expression of the notion of pilgrimage as a substitute for penance (*prāyaścitta* appears in *Parāśara-smṛti* XII. 64). Fully developed form of this idea is found in the 12th cent. work *Smṛtyartha-sāra* (SAS) of Śrīdhara which cites the method of calculating the *tīrthas* in terms of penances used by early *Tīrtha-kalpakāras*. Earlier works having been lost, except for the *Tīrtha-vivecana-khaṇḍa* of Lakṣmīdhara's *Kṛtya-kalpataru*, Śrīdhara's was the only authoritative version of TP. On the other hand, TP appears in various versions in a number of texts on the subject of *tīrtha* and *prāyaścitta*.

The earliest of these is Madanapāla's *Madana-pārijāta* (MP) (1360-1390 A.D.). Other versions appear in Nārāyaṇa Bhaṭṭa's *Tri-sthalī-setu*, *Prāyaścitta-sāra* of Nṛsiṃhaprasāda *Prāyaścitta-mayūkha* of Nīla-kaṇṭha Bhaṭṭa, etc. The later versions of TP tend to follow either of the SAS or of MP, most of which are abbreviated from the original, except for the *Tristhalī-setu* which has the most complete text.

Here follows synoptic texts of TP as they appear in SAS and MP, and their translation.—S.R.

178. Tripathi, R.S. :—*A Note on the Extent of Harsha's Paternal Empire (Śrīkaṇṭha Janapada).*

JHS, X, No. 1, 1978, pp. 17-18.

The modest kingdom of Thanesar seems to have been augmented to a certain extent, both in territory and influence, under Prabhākara-vardhana, the first *Mahārājādhirāja* of the family. *Harṣacarita* describes him as 'lion to the Hūṇa deer', and dread to the kings of Sindhu, Gujarat, Gandhāra, Lāṭa and Mālawā. C.V. Vaidya says that these states were

actually conquered and annexed by Prabhākaravardhana. On the other hand, 'the Hūṇa deer', instead of being overawed and cowed, was trying to pounce upon the 'lion', towards the close of his reign. Prabhākara had to dispatch the crown-prince at the head of a strong force to avert the danger.

In fact, Prabhākara's empire did not go beyond the kingdom of Thanesar described by Yuan Chwang, which probably, according to Cunningham, included portions of Haryana, and of Eastern Rajasthan.—S.R.

VI HISTORY

179. Bloss, Lowell W. :—*The Taming of Māra: Witnessing of Buddha's Virtues.*

HR, XVIII, No. 2, 1978, pp. 156-176.

Bodhisattva (BS) and Māra : The Compassionate Ruler vs. the confused King—Māra, afraid of losing his realm, attempts to argue, trick, allure and frighten the Bodhisattva from his goal of enlightenment, and endeavours to cast doubt on his past conduct. Bodhisattva resists all temptations and refutes the doubts cast by Māra by calling the Earth as witness. In this central episode of confrontation between Māra and Bodhisattva, is seen that the Earth must respond to merits.

After the encounter, B.S. goes directly into the stages of meditation that immediately precede enlightenment. Māra sulks off, sits down on a highway and thinks of ten perfections of giving moral practice, self-alongation, wisdom, etc. There is evidence in early Buddhist texts that Bodhisattva is assisting a sovereignty based upon the power of these virtues. The conflict is pictured as attack of king upon king. This confrontation forecasts a new reign by the suggestion of contemporary interpretation that Buddha encompasses the power of the universal ruler (*cakrvarīn*).

Māra and Upagupta : Binding and Unbinding, Veiling and Unveiling—Māra possesses many of the powers of binding. The Evil One ensnares human kind in death and re-death, dominates their thoughts, and takes terrifying shapes.

According to Sarvāstivādins, Ānanda tells Śāṇavāsa the prediction of Buddha. Śāṇavāsa restores a monastery and a stūpa at Mathura, brings Upagupta into the monastery and attunes him to *dharma*. A courtesan, Vāsavadattā, tests Upagupta who refuses to be allured by her sensuality. He visits her only when she is defaced for killing a rich client, and teaches her. She understands Buddha's aversion for the world, and is reborn in heaven. After her death, Upagupta becomes a monk and sits in meditation. Māra puts a garland of flowers on his neck. Upagupta perceives the work of the Evil One and converts Māra at that time. The clear theme of this story is that of binding and unbinding. Vāsavadattā was bound by the veil of her beauty, but this form is taken away from her so that she may be prepared to receive the Buddha's truth.

Upagupta, Māra and Aśoka : Sanctifying the world to Buddha's Virtues : The Upagupta—Māra conflict is woven into Aśoka's dedication of 84,000 stūpas recorded in *Aśokāvadāna* and *Dīpavaṃśa*. The Mathura area was important for Nāga worship. The *Lokapaññatti*, the protector and fertiliser Nāga, Upagupta, Aśoka and Māra are brought together. The myth comes from a Burmese source. Aśoka wishes to have a festival lasting seven years, seven months and seven days to dedicate a grand stūpa at Gaṅgā. Māra opposes the fete. Aśoka brings the Bhikkhu Kisa Upagupta who fails all the tricks of Māra and finally binds him to a mountain by his belt. After seven years celebration, he returns to find the Evil One see the compassion of the Buddha and the beginning of merit in him. The taming of Māra can be read as a dedication of the world to the Buddha.

The Ritual Witness : The Village Cosmos : In Burma and Thailand, the defeat of Māra by Upagupta has been integrated into the yearly agricultural cycle of rites.—S.R.

180. *Buddha Prakash* :—*New Light on the Political Career and Military Conquests of Harsha*.

JIH, LVI, Pt. 2, 1978. pp. 273-301.

From the accounts of Hieun Tsang, it appears that though Harsha ascended his ancestral throne in A.D. 606; he did not think it politic to occupy the Maukhari throne straightway after the death of his brother-in-law Grahavarman. Śaśāṅka, in association with Mālva king Devagupta, invaded Kanauj. Harsha ascended the throne after routing Śaśāṅka who had killed his elder brother Rājyavardhana treacherously by inviting him to his place.

Śaśāṅka had also destroyed the Bodhi tree from its very roots, which was restored by Pūrṇavarman, a descendant of Aśoka according to Hasun Tsang, mistaking *Mauhari*, *Mori* with Pāli *Moriya* (Maurya). Harsh called himself as the king of Magadha in A.D. 641. It appears that till then, Kanauj and Magadha were independent states.

It appears that some upsurge on the North-Western frontier had forced Harsha to patch up with Śaśāṅka and neutralize him for the time being. Harsha's father had been a terror to the Hūṇas, king of Indus (Sindhu), Gurjara, Gandhāra, Lāṭa and Mālva. After his death Harsh invaded the regions of the North-West and captured the Indus region. From there he plunged into the Turk kingdom of Gandhāra and penetrated up to the Tokharian county and replaced the Turk ruler by a Kṣatriya king. To his north was that of Bāmiyān who, according to Hieun Tsang, followed Harsh in giving away all his possessions to the

monks at every quinquennial assembly, and so did the king of Kapiśī. This shows that Harsha had some links with them.

In the West, king Maṅgaleśa attacked and defeated the Kalachuri king Buddharāja but was obliged to return and stop marching further by a revolt in South Koṅkaṇa. Taking advantage of the situation, Harsha extended support to the Kalachuris and others threatened by the Chalukyas.

Fear of Maṅgaleśa also compelled Maitraka king Śilāditya I Dharmāditya to patch up his affairs with Harsha. Both the Maitrakas and Kalachuris made intrusion into the domain of the Chalukyas with the support and in alliance with Harsha who made his influence felt in the South.

In short, Harsha was undoubted supreme over the whole of India about 612 A.D. though some regions were under independent rulers who professed friendship with him and even solicited his alliance and assistance. In Magadha Pūrṇavarman, in Bengal Śaśāṅka, in Assam Bhāskaravarman, in NW Kapiśī king and Bāmiyān, and in the West Kalachuris and Maitrakas of Valabhī made friends with him and adopted a policy of religious toleration and public good. Thus, Harsha could justify his claim of a paramount status over the whole of India, and Hieun Tsang was not far off the marks when he recorded that Harsha had brought the Five Indians under his allegiance.—S.R.

181. Chatterjee, A K. :—*Was there a Pre-Gupta Vikramāditya ?*

JOIB, XXIX, Nos. 1-2, 1979, pp. 50-54.

An analysis of the information about Vikramāditya supplied by literary sources to see whether Indian tradition really knew anything about a Vikram āditya who flourished before the Gupta period. He establishes that there is little doubt that the original *Bṛhatkathā* contained the legend of Vikramāditya of Pāṭaliputra. The appearance of Vikramāditya as legendary figure in the *Bṛhatkathā* is due to the fact that this work was composed 300 years after the date of Vikramāditya of 58 B.C.

The other information supplied by Yuan Chwang describes Vikramāditya as a king of Śrāvastī. During the period of Fa-Hien, Śrāvastī had a population of only 200 families. So the king of Śrāvastī can hardly be identified with the celebrated Gupta emperor. Therefore, Yuan Chwang had a different and earlier Vikramāditya in his mind. Only the powerful monarch with an extensive kingdom could be described as a king of Pāṭaliputra, Śrāvastī or even that of Ayodhyā. The Jain

accounts of Kālaka and Vikramāditya preserve an echo of life and death struggles of the local princes of Ujjayinī with Śakas. Al-Biruni refers only to that Vikramāditya who flourished in 58 B.C. The confusion regarding Vikramāditya arose as both Vikramādityas were patrons of learning and both were enemies of Śakas.—P.G.

182. Chatterji, Asim Kumar :—*The Kekayas in Ancient India*.

JIH, LVI, Pt. 2, 1978, 197-200.

Among the ancient people of India, Kekayas occupy an honourable position. From a few scattered references in the Vedic and Epic texts and other works, we can have certain idea about some of their kings and capital Girivraja-Rājagṛha. *Rāmāyaṇa* (*Rām.*) located Girivraja on the west bank of the river Sudāmā. Cunningham identified it with modern Girjak or Jalalpur in Pakistan, which is accepted by Pargiter, Choudhuri and Sircar. Lassen places Kekaya between Rāvi and Beās, and Cunningham between Gandhāra and Beās.

Rām. describes Rājagṛha as populous and wealthy metropolis surrounded by a deep trench. The earliest reference to Kekaya monarch Aśvapati is found in *Śat. Br.* He is described as wise and learned who taught the mystery of Vaiśvānara to five Brāhmaṇas. *Rām.* says that he knew the language of birds and beasts.

Kekayas maintained friendly relations not only with the Ikṣvākus but also with Soma-vamśa. Several Somavamśī kings married Kekaya princesses. In *Mahābhārata*, Kek. king Sahasrāditya and his grandson Satyayūpa are described as *parama-dhārmika*. The Kekayas were not weak but like Yaudheyas, they were valourous. Later on, they lost their military glory. From the *Mbh.*, it is clear that Girivraja is not that of Magadha, but somewhere near Kamboja. They are associated with Madrakas. *Jātakas* also associate them with Madrakas.

In the *Mbh.* war, the Kekayas sank into insignificance. Later attempts in the Purāṇas seek to connect them with Anu, a son of Yayāti. At a very late date, a branch migrated to Mysore.—S.R.

183. Chatterjee, Bhaskar :—*Religion And Polity in the Kuṣāṇa Age*.

JIH, LIV, Pt. 3, 1976, pp. 511-516.

Kauṭilya's *Arthaśāstra* (KA) advocates the use of religion as an effective instrument of statecraft, especially in relation to foreign countries. The varied devices of Zoroastrian Greek, Buddhist and Brahmanical deities on the reverse of Kuṣāṇa coins show that the Kuṣāṇa

kings had made religion as the instrument of statecraft. Their coins suggest an attitude of honouring the religious beliefs of the conquered peoples.

The Kauṭilyan state upholds the Brahmanical social order viz., *varṇāśrama dharma* to preserve which is king's duty: Īśāpur Yūpa pillar inscription of Vāsiṣka's time records the performance of *dvādaśarātri* sacrifice, and a Maṭ. inscription of Huviṣka's time refers to a grant to the Brāhmaṇas. Wema Kadphises is known from his coins as Maheśvara. The depiction of Kuṣāṇa kings sacrificing at an altar on coins indicate an intimate connection of the state with Brahmanical religion.

The Kuṣāṇas seem to have adopted ancestor-worship, to which reference is also found in KA in order to establish deification of kings. Kuṣāṇas had not adopted the devices prescribed by Kauṭilya, but exploited the religious sentiments of the people through their coinage. On the obverse of the coinage, Wema Kadphises appears in clouds, or flames are found arising from his shoulders. King Vāsudeva's figure shows a nimbus or halo on his coins. Although the concept of religion as an instrument in statecraft was of discriminating against heretical sects (Buddhists and Jainas). The Kuṣāṇas were Catholic in their religious beliefs. Kaniṣka I extended his patronage to Buddhism. Jainism flourished under the Kuṣāṇas as evidenced by the discovery of considerable pieces of Jain art and antiquities in and around Mathura. State patronage was not denied to Jainism. Śreṣṭhin Śivadās set up the elephant for the worship of the Arhats during Huviṣka's reign.

However Catholicism was *sine qua non* of Kuṣāṇa politico-religious policy—S.R.

184. Dahiya, B.S. :—*The Mauryas : Their Identity*.

VII, XVII, 1979, pp. 112-133.

The stories that trace the origin of the Mauryas to *Mor* (Skt. *Mayūra*, peacock), or to the low caste queen Murā of King Nanda, or from village *Mor* near Patna, or calling them a branch of the Śākyas, are all fairy tales or concoctions.

Mor is not an Indian word. It is a Central Asian clan-name of the Jāts and means 'the head or crown'. Cylones *Divyāvadāna* says that the Mauryas were 'crown-headed.' The first empire of the Maṇḍas was defeated by Cyrus of Persia and the king Ishtuvegu of the Maṇḍa Jāts was taken prisoner. The several Jāt clans like Maṇḍas, Varikas, Mores, Sibis, Attris, Khattris, Kangs, Pors, etc. fled under Cyrus and his successor Darius, to India. Pāṇini calls them *Āyudhajīvīs*.

Mauryas ruled in Khotan, areas of Turkistan, Kāśmīra and Chittaur in Rajasthan. In the South, coins of a Jāt king Māna (considered as Śāka) have been found at Koṅkan. Tamil texts support the Mauryan invasion of the South. Congreve refers to their Scythian origin. The Chinese called them *Yue-Che*. The Vedas, Purāṇas, Buddhists and Jains call them *Yakṣas*.

Many Jāt clans like Kuṇḍu, Dhaṇḍa, Dhāmā, Syāl, etc. are found in the Panjab. If the identification of Candragupta Maurya with 'Kafand' is correct, then he was a foreigner in India.

The author has cited plenty of references from various Indian and foreign sources to prove that they were *Mor* Jāts, a Central Asian clan connected with the city of Mour or Maurav (*present*, Merv). The clan spread far and wide—in England as 'More', in Europe 'Moor', in Scandanavia as Suevis (Sibi clan), in France as Chavannes, Gauls (the Gallān clan), etc. The Rose of India is the same as Rose of England, the German Hans are the Hans Jāts.

According to the author, the country of Mura was in the North-West of India and the present city of Merv was their capital. In Iranian literature this city was called Maurav or Maur.—S.R.

185. Dhavalikar, M.K. :—*A Note on the Madavas*:

JNSI, XL, Pts. 1-2, 1978, pp. 101-103.

See Under Sec. IV.

186. Jain, Jyoti Prasad :—*Śāka Saṃvat aur Jaina Paraṃparā (Jain Tradition and Śāka Era)*. (in Hindi).

JANT/JSB, XXXI, No. 2, 1978, pp. 36-45.

The author discusses various theories of the origin and expounder of the *Śāka Saṃvat*. The theory that it was originated by the Kuṣāṇa king Kanīṣka in A.D. 78 does not hold good. Actually Śāka Satraps had profusedly used it in their stately routine which is also an indication that, probably, they were the expounder. Al-Bīrūnī, the Muslim historian had also given an altogether different version of the *Śāka Saṃvat* by mixing up various issues and making confusion. Brahmagupta (628 A.D.) Bhāskarācārya (900 A.D.) and Somadeva (959 A.D.) had also referred to this era as connected with the Śāka ruler. Even Varāhamihira (505 A.D.) and Bateśvara (780 A.D.) had also accepted the previous theory. The various Jain chronicles also confer that this era was profounded by the Śāka ruler of Ujjayinī. His name was

neither Vikramāditya nor Kanishka, nor any Sātavāhana king. According to the Jain tradition this was propounded by the second Śaka ruler Cāṣṭana (Śaka Satrapa Cāṣṭana) in 78 A.D., in commemoration of his victory of Ujjayini, in 78 A.D. It was a mere coincidence that coronation of Kanishka took place in Purushpur (Peshavar) in the same year, i.e. 78 A.D. But he has nothing to do with this era.—S.B.S.

187. Mirashi, V.V. :—*The Date of Mahākshatrpa Īśvaradatta.*

JNSI, XL, Pts. 1-2, 1978, pp. 37-41.

The date of Mahākshatrpa Īśvaradatta has been a subject of keen controversy for several years. Till now Īśvaradatta was believed to have reigned for two years. The author has noticed the letter *cha*, denoting the fourth year (*caturtha varṣa*). Thus the Indore coin shows for the first time that Īśvaradatta ruled for at least four years. As the Śaka year (A.D. 232-233) corresponds to his fourth regnal year, he must have come to the throne in Śaka 151 (A.D. 229-30). The Indore coin shows that we may expect to find stray coins of that Mahakshatrpa in that region. His home was probably in Northern Maharashtra, for all other provinces of erstwhile Sātavāhana Empire were occupied by other ruling families who rose to power in that period. Īśvaradatta does not seem to have ruled over Northern Maharashtra for a long time. We do not know if he had any successor but in any case, Northern Maharashtra was occupied by the Ābhīra King Īśvarasena son of Śivadatta, in *circa* 250 A.D.—P.G.

188. Mirashi, V.V. :—*New Light on the Early History of the Hūnas in India.*

JOIB, XXIX, Nos. 1-2, 1979, pp. 11-17.

Recently three copper plates, each recording a separate grant, were found by a farmer of the town of Sanjeli in the zalod *Taluka* of the Panchamahāl district of North Gujarat. The author first gives a short account of the contents of the plates. The plates had already been edited by R.N. Mehta and A.M. Thakkur and the editors had assigned them to the reign of Toramāṇa. The present author does not subscribe to their views. Before the discovery of the above plates, we had no other evidence of Toramāṇa's rule in Central India. The newly discovered Plate I shows that Toramāṇa had conquered some portion of North Gujarat also, where Mahārāja Bhūta was ruling as his feudatory. Bhūta had obtained his kingdom of Śivabhāgapura by Toramāṇa's favour. Toramāṇa's kingdom had extended from Eran in the East to North Gujarat in the West. The Sanjeli plates thus shed further light on the early history of the Hūnas in India.—P.G.

189. Narasimhachary, M. :—*Genealogy of the Maringanti Family.*

AORM, XXVIII, No. 1, 1978, pp. 1-5.

The Maringanti family produced many writers in Telugu and Sanskrit. The family lived in the village Kanagallu in Nellagonda region of Andhra.

The descendants of the family belong to the Teṅgalai sect of Śrī Vaiṣṇavism. The fanciful derivation of the name Maringuntai is said to be due to the Lord Raṅganātha having seen (*Marin + kaṇṭin*) Āsūri Sādhubhaṭṭāraka the progenitor of the family alongwith Śrī Rāmānuja. But it is probable that the name is a derivative of "Marikattu" village.

Siṃgācārya of the 16th descent may be regarded as the first literary writer of the family. He refers to several of his works in his *Sītākalyāṇa* but only *Daśaratharāja-nandana-caritra* (DRC) is available. The writer traces their origin to sage Maudgalya of mythological fame. The description is followed by a long genealogical table.

Siṃgācārya has given the information that Sādhubhaṭṭāraka was contemporary of Śrī Rāmānuja, Cenyācārya was worshipped as an incarnation of Ādiśeṣa and possessed miraculous powers. His family deity was Lord Viṣṇu of Brahmarājapurī (*mod.* Bommarajupalli). Narasimhācārya, a descendant of his collateral family, composed an *Alaṃkāra* work *Śaṭha-vairi-vaibhava-divākara* (SVD) in Sanskrit. There are some minor differences between the genealogies given by SVD and DRC.—S.R.

190. Nisar, Ahmad :—*The Later Nalas.*

JI, VI, No. 2, 1978, pp. 13-20.

The Nala kings Varāha, Bhavadattavarman and Arthapati ruled in succession first over the Korāput district (Orissa) and Bastar (Madhya Pradesh), and later extended over Andhra Pradesh. The later Nalas are mentioned in the records of the Imperial Guptas. They are also known from their Rājīm Stone and Pāṇḍīāpathar copper plate inscriptions.

From the Aihole inscription we learn that Cālukya Kīrtivarman I, father of Pulakeśin II, destroyed the Nalas alongwith the Mauryas and Kadambas. Possibly they had become Cālukya feudatories before Pulakeśin II came to the throne, and submitted to the latter, though not mentioned in the Aihole inscription.

From the subversion of the Nalas by the Cālukyas, it is suggested that they were the traditional enemies of the Cālukyas. From their

charters the domain of the Nalas has been variously identified. Alexander Kyd Nairane locates them in Koṅkan; Fleet, in the direction of Bellary and Kurnool districts; B.V. Krishnarao, on the bank of Tuṅgabhadra in 6th-7th cents. A.D. The early Nalas had their sway mainly on the regions from Korāput to Bastar.

In their Rājīm temple inscription three Nala kings are mentioned—Prthivīrāja, Virūparāja and Vilāsatuṅga, father—son—grandson. From the various opinions expressed by Cunningham, D.R. Bhandarkar and Krishna Rao, it may be inferred that they ruled somewhere between 8th and 9th centuries.

The Nalas consolidated their power when the Cālukyas were run over by the Pallavas at the end of Pulakeśin II's reign. They invaded the country of the Somavaṃśis and drove them to the east in the end of 7th or beginning of the 8th cent. Their Pāṇḍīpathar plate mentions Bhīmasena. It is dated in the year 189, probably in Bhauma era of 736 A.D. Thus it belongs to 725 A.D. which is corroborated by its palaeography. - S.R.

191. Nisar, Ahmad :—*Suras of South Kośala*.

JIH, LVI, Pt. 2, 1978, pp. 263-271.

The genealogy of the Sura dynasty, founded by Sura, is known from the Āraṅga copper-plate of Bhīmasena II, dated in Gupta era read differently as 282 or 182 (A.D. 601 or 501). Hiralal, who edited the plate, reads 292,—accepted by Ghosh, Sircar and Dani. Mirashi reads it as 182, favoured by Sinha. Sircar takes the family of Bhīmasena II as contemporary of Sarabhapuriyas and Pāṇḍuvaṃśis.

Dani treats this plate alongwith those of Hastin, Jayanātha and Sankshobha. Palaeographic peculiarities are found in the records of 5th and 6th cents. and not in Mahāśivagupta's first quarter of 7th cent. These facts go in favour of Mirashi's reading of G.E. 182 and of holding the Suras to have come to power in the end of the 4th and continue to rule upto the beginning of the 6th cent.

Hiralal was told that the plate was dug out in Āraṅg itself. If Hiralal's identification of the place-names be accepted to be in Raipur district, then evidently the family of Bhīmasena II ruled over areas of that district. Thus the first king Sura of this charter founded his lineage over the Raipur district probably in the end of 4th cent., and the dynasty ruled up to the beginning of the 6th century.—S.R.

192. Pankaj, N.Q. :—*Assimilation of Foreign People in Hinduism During the Pre-Gupta and Gupta Age.*

Bhm., IV, No. 2, 1978, pp. 45-53.

See Under sec. VII.

193. Rajendra Prasad, B. :—*Boyas in Ancient Andhra Society.*

JIH, XXXIV, Pt. I, 1978, pp. 21-25.

Originally Boyas was the name of a tribe. It became a regional designation "Boyavihāradeśa" in epigraphs from 11th cent. onwards, in the region corresponding to Atmapur, Udayagiri, Kanigiri, and Prakasam district of Andhra Pradesh. Earlier reference to Boyas is found in epigraphs of Gunṭur, Prakasam, Krishna, Cuddapah and Kurnoon districts, from 7th cent.

Ethnographic and literary accounts reveal that Boyas are known for their skill in hunting with bow and arrow. In historic times, Boyas carried on their life pattern in the same open air ecological conditions and nomadic mode of living as hunters. In the early historic periods, grants to Brāhmaṇas by early Pallavas, Renāṇḍu Coḷas and Kadambas brought the Boyas in close contact with the Brāhmaṇas and contributed to their being accepted as Śūdra in society. In mediaeval times they began to be enlisted in the army, and contacts from 4th cent. A.D. led them to achieve a high social rank.

Boyas as powerful chiefs in Boyavihāradeśa are preferred to in Addanki epigraph (848-49 A.D.). Ethnographic accounts show that a chieftain or head-man having authority over a group of villages, was called *Siṃhāsana-Boya* or *Dora*. A few inscriptions show Boyas as important personages in the political list of early mediaeval Āndhras. The Vijayawada inscription (1267 A.D.) traces the genealogy of Koppulavaṃśa to Nāre Boya as the earliest member of the family. They belonged to the Śūdra community and were not Redḍis as the inscriptions show them to clearly different groups.

In mediaeval inscriptions of Gunṭur, Krishna and Godāvarī, Boyas figure in large numbers as shepherds in charge of sheep, cattle and land gifted to the temples. Some families who attained social status through centuries, might have made impact on political and social relationships. In literature and art, Boya is represented as hunter. This reveals their association with Śaivism. An inscription says that Boyas made gifts to Vindhyavāsīnī shrine Kāṭredu, which might be a form of Śiva, was the presiding god of hunt. —S.R.

194. Ramakrishnan, R. :—*The Origin of the Early Home of Chalukyas of Badami.*

BV, XXXVIII, Nos. 1-4, 1978, pp. 42-46.

The inscriptions of the Chalukyas and contemporary literature do not give any clue to the origin of this family. The records of the later branches of this dynasty—Chalukyas of Kalyana and of Vengi as also the literature of that period contain some accounts.

Kauthum grant of Vikramāditya V, which states that 59 Chalukya kings ruled at Ayodhya, and after them, some 16 more kings ruled over the southern region, and the legend of their origin from the Moon through Atri and Brahmā, cannot be accepted, because it is a common feature with many dynasties of ancient India to claim origin from far off places. The account of the records of Vengi Chalukyas, which contain some variations of the same story, too, do not warrant any serious thought.

Paṇḍita Raghavayyengar, on the basis of some literary references and later Coḷa inscriptions classes the Chalukyas under the Velir community ruling in Deccan. But the literary evidence of the *Purāṇanuru* has been different scholar to fit it with the origin from the Creator's Chuluka.

The Chalukya records say that they were Hārītīputras of Mānavya gotra like the Kadambas whom they succeeded and were Brāhmaṇas like them. But the similarity of gotra does not imply the identity of caste or of family. B.V. Krishna Rao's theory of their Andhra origin based on their relationship with the Ikṣvākus also fails, because the Ikṣvākus were Vāsiṣṭhīputras and the Chalukyas, Hārītīputras. Similarly, their Karṇāṭaka origin based on the names Kattirasa, Bittarasa, Pulikeśia, etc., being Kannaḍa and their inscription found in Tamil and Telugu areas being in Kannaḍa language, too, only proves that the Kannaḍa language was popular, and not that the Chalukyas originated in Karṇāṭaka.

All these theories have been refuted. Leaving aside the Ayodhya origin, the rest of the stories and arguments agree that the Chalukyas were a people indigenous to the South India.—S.R.

195. Sastry, V. Sundara Rama :—*The Study of the Early Pallava Genealogy and Chronology.*

JI, VI, No. 2, 1978, pp. 21-43.

The controversial but glorious history and chronology of the early Pallavas of South India have not been settled. Their Sanskrit and

Prakrit charters intimately connect them with the history of Southern Andhra country. They maintained relations, friendly or the otherwise, with the contemporary dynasties in the rest of that country. The Chalukyan emperor Pulakeśin II swept them in the first quarter of the 7th century.

Pallava genealogy and chronology, studies previously by Dubreuil, Heras, Gopalan, Sircar, Krishna Sastry and Krishna Rao have been put out of tune by the discovery of more Pallava epigraphs, in the light of which, their genealogy and chronology have been studied afresh by Sircar, Ramesan, Mahalingam and others. Sircar's work is more specific and piecemeal. Ramesa's arrangement raises several serious objections and Mahalingam's scheme needs revision because he has not noticed the Sakrapataṇa plates.

The author hereafter discusses the Pallava genealogy and chronology in the light of the discovery of more Pallava records.—S.R.

196. Saxena, K.S. : —*The Deccan Campaign of Lalitāditya of Kashmir.*

BV, XXXVIII, Nos. 1-4, 1978, pp. 66-76.

Lalitāditya (c. 724-60 A.D.), after defeating Yaśovarman of Kanauj and rulers of Bengal and Orissa (Kaliṅga), campaigned in the South up to Kāverī as stated by Kalhaṇa in *Rājatarāṅgiṇī* (RT). Scholars are divided about the veracity of this statement. In spite of the strict geographical order of the countries named in the campaign, Stein regards the account to be merely a conventional elaboration of the customary *digvijaya* on account of absence of all historical details in it. But Vaidya and Goetz found no reason to disbelieve Kalhaṇa.

The non-mention of kings' names and their respective territories are no arguments to doubt the veracity of Kalhaṇa's account. As regards the political conditions obtaining in the South and the vagueness of the account, it may be realized that in such a whirlwind campaign, there could hardly be any opportunity to take cognizance of political conditions and keen observation of events. Such campaigns do find place in history. According to Majumdar, the campaign is not a fiction; it was merely a *digvijaya* befitting a *sārvabhauma*. No territory was annexed, only tributes were exacted, and Lalitāditya returned to his capital with eleven crores of gold coins.

The author finds it difficult to agree with the view of Stein and regards the Southern campaign of Lalitāditya to be a historical fact.—S.R.

197. Shastri, Ajay Mitra :—*Were Mādhavavarman I and Tivaradeva Contemporaries ?*

SIE, V, 1978, pp. 20-25.

It discusses the contemporaneity of Mādhavavarman I and Tivaradeva at some length. Mirashi had suggested a new date, i.e., 520 A.D. in which the reign of Tivaradeva commenced. His antedating is due to his anxiety to reinforce his theory that Tivaradeva and Mādhavavarman were contemporaries. The discovery of Tummulagudem plates issued by Vikramendravarman II in Śaka 488 expired or 566-67 A.D. has put Viṣṇukūṇḍin chronology on a more solid basis. The author examines the evidence for the date of Tivaradeva and concludes that Tivaradeva and Viṣṇukūṇḍin Mādhavavarman I could not be contemporaries as they were removed from each other by a long period of more than a century. The latest date for the close of Mādhavavarman's reign is 518-19 A.D., while the reign of Tivaradeva could not have commenced prior to the latter half of the seventh century A.D. And as such the expression Trivaranagara found in the Viṣṇukūṇḍin record cannot be construed as referring to Tivaradeva. The accession of Tivaradeva cannot be placed prior to 546 A.D. Thus a considerably long period of time intervened between the end of Mādhavavarman's reign and the commencement of Tivaradeva's.—P.G.

198. Shastri, Bhuja Bali :—*Bhārata kā Sarvaprācīna Saṁvat (The Most Ancient era of India). (In Hindi).*

JANT/JSB, XXXII, No. 1, 1979, p. 23.

A short account of the Mahāvīra Saṁvat which is believed to be the most ancient of about a dozen Saṁvats which are in vogue in India. The Mahāvīra Saṁvat is 2505 now. The tradition which has been keeping time in the form of Mahāvīra Saṁvat since about 2500 years is clearly evidenced by stone inscriptions generally found in North India.—A.C.D.

199. Shastri, H.G. :—*Genealogy and Chronology of the Gupta Sovereigns.*

JOIB, XXVII, Nos. 3-4, 1978, pp. 88-94.

See Under Sec. IV.

200. Shastri, H.G. and Jamindar, Rasesh :—*The Reconsideration of the Chronological Relation between Nahapāna and Cāṣṭana and the Origin of the Era in the Light of the Recently known Early Dates of Cāṣṭana.*

JOIB, XXIX, Nos. 1-2, 1979, pp. 59-65.

The years given in the inscriptions of the time of Nahapāna and Cāṣṭana were ascribed to the Śaka Era. However, the publication in 1970 of the Andhau inscription of Cāṣṭana dated year 11, has led us to reconsider the problem of the chronological relation between Nahapāna and Cāṣṭana and the origin of Śaka Era. It is hardly possible that king Cāṣṭana used the newly started era of Kaniṣka I in his dominion of western India as early in year 6-11 of that era. Nahapāna definitely reigned before Cāṣṭana and his reign may be dated at about 14 to 60 A.D. Bhumaka reigned still earlier, say, from about 1 to 14 A.D. The recent discovery of the early known years of the reign of Cāṣṭana leads us to establish that the era used by Cāṣṭana and his successors for more than 300 years and later on known as the Śaka Era was in fact started by the Western Kṣatrap king Cāṣṭana of the Śaka tribe. As regards the reign of Kaniṣka I, it commenced some decades after 78 A.D. and must be dated after 150 A.D. and the Śaka Era was already in vogue before it.—P.G.

201. Singh, Birendra Kumar :—*Date and Identification of Jayasiṃha Vallabha of the Early Chalukyas of Vātapi (Badami).*

JIH, LVI, Pt. 2, 1978, pp. 255-262.

No lithic record or copper-plate grant of Jayasiṃha Vallabha has come to light. Early Chalukyan record credit Jayasiṃha with having defeated Indra, son of Rāshtrakuta Krishna. Undika Vatika grant of Rashtrakuta Abhimanyu mentions one Jayasiṃha, commander of the fort of Harivatsa. If we identify this Jayasiṃha with Jayasiṃha Vallabha, we can arrive at a tentative date of the latter.

Badami cliff inscription of Vallabheśvara dated 543 A.D. is the earliest Chalukyan inscription. The king was Pulakeśin I who constructed the fort of Vātapi. Aihole inscription of Pulaskin II says that he was preceded by two kings Ranaraṅga and Jayasiṃha Vallabha. Assigning 25 years to each of the two kings, the period of Jayasiṃha Vallabha comes close to 5th cent., i.e., A.D. 493.

Mirashi says that there were three Rashtrakuta dynasties of Maluka, Vidarbha and Manapura ruling over different parts of the country. This discovery of their grants unmistakably proves that they ruled over

Satar-Kolhapur region with capital at Manapura. Undika grant has been assigned to the 6th cent. by Panchmukhi and it agrees with the date of Pundarangapalli grant of 510 A.D. Mirashi suggests middle of the 4th cent. as the date of Rashtrakuta Mananga of Manapura and makes him contemporary of Vākāṭaka Vindhyasena II (Vatsagulma, 355-400 A.D.). Abhimanyu flourished three generations after Manaka and comes to the close of the 5th and beginning of 6th cent.

Jayasimha Vallabha was the founder of the early Chalukya dynasty. How could he be the same Jayasimha who was the commander of Abhimanyu's Harivatsa fort? It seems probable that Jayasimha Vallabha, the commander of the fort, took advantage of the weakness of the early Rashtrakutas and carved out an independent principality of his own and made Pratishthana his capital. —S.R.

202. Sunil Kumar :—*New Light on the Political History of Kāmarūpa in the Early Thirteenth Century.*

JIH, LVI, Pt. 2, 1978, pp. 303-311.

Besides the kingdom of Kāmarūpa, stretching from river Bāgmatī to the districts of Darrang and Nowgong, the rest of Brahmaputra was divided into a number of independent and semi-independent principalities like that of Chūtiya and Bado tribes. The kingdom of Kachāris and a number of Bhūiṇa chiefs ruled over the region contiguous to Kāmarūpa extending up to the river Brahmaputra. Before the advent of the Ahoms in 1228, Kāmarūpa was invaded by the Muslims twice.

Malik Bakhtiyār led a campaign to Tibet, but suffering heavily at the hands of Kāmarūpī soldiers, escaped to Devakoṭa and soon died in 1206, followed by civil war among the Khalji leaders of Bengal till the accession of Ghiyas-ud-Din Iwaz to the throne of Lakhanāwatī in 1213 A.D. In 1225, Iltutmish marched against Iwaz and a treaty was concluded conferring Bihar on Jani. Meanwhile, the Hindus overran the whole of Oudh province. Iltutmish sent his son Nasir-ud-Din to restore peace.

Iwaz in 1227 led an expedition against Baṅga and Kāmarūpa leaving the capital Lakhanāwatī unprotected. Nasir-ud-Din captured Lakhanāwatī. Iwaz hurriedly returned but was defeated and killed in 1227.

The history of Kāmarūpa from the fall of Vallabhadeva right up to the rise of the Kāmata kingdom is shrouded in obscurity. *Kāmarūpa-burañjī* mentions a king Jalpeśvara alias Pṛthu. *Yoginītantra* (16th

cent.) refers to a temple of Jalpeśvara (Śiva) at Jalpaiguri said to have been erected by Jalpeśvara.

After Iwaz's fall, Nasir-ud-Din became the Governor of Bengal and continued till his death in 1229. Haig writes that he defeated and slew the Raja Birtu (Pr̥thu) of Kāmarūpa who had defeated the Muslims. *Tabakāt-i-Nasiri* calls him a rebellious leader of Oudh. There are different opinions about Pr̥thu's identity. The problem remains as to who was the ruler of Kāmarūpa as early as thirteenth century. In an inscription of Śaka 1145 (1227 A.D.), king Viśvasunderadeva ordered Chandrakanta to repair the Śiva temple damaged by the Muslims. Bhattasali ascribes the damaging of the temple to Iwaz in 1227. A.C. Choudhuri identifies Viśvasunderadeva with Pr̥thu, reads the date as Śaka, 1284 (1362 A.D.) and refers to the withdrawal of Muslim army.

In the absence of reliable documents, it is difficult to suggest whether Vallabhadeva or some other ruler was the king of Kāmarūpa who encountered the Muslims led by Bakhtiyar and Iwaz.—S.R.

203. Thakur, V. :—*Some Aspects of Brahmanisation of Bengal in the Gupta Period.*

QRHS, XVII, No. 3, 1977-78, pp. 176-181.

Buddhism and Jainism reached their climax in the Mauryan period owing to the patronage of Aśoka and Samprati. After the fall of the Mauryan empire, Brahmanical orthodoxy revived. But the Brāhmaṇa dynasties of Śuṅga and Kanva were short-lived. Kuṣāṇas, who came to dominate the scene for a while, boosted the sagging morals of the heretical sects. But the situation changed under the Guptas and Brahmanism reached its peak under them.

Vedic texts show that Bengal remained outside the pale of Vedic civilization as late as the age of the Brāhmaṇas. *Baudhāyana Dharma-sūtra* prescribed punishment against the Brāhmaṇas who visited the eastern lands of Pundra, Vanga, etc. There is no evidence of Brahmanisation of Bengal until the time of the imperial Guptas. The inscriptions of this period indicate that from the middle of 5th cent. the Brāhmaṇas well-versed in Vedic religion and culture resided in Bengal. The history of Bengal falls under two sub-periods of the Guptas : 1. Gauḍa and Puṇḍravardhana which were direct under imperial rule and Samatāṭa under imperial suzerainty, and 2. Decay of imperial rule under Kumāragupta III and Vainyagupta (c. A.D. 535-70).

The Brāhmaṇas, following ancient customs, traced their origin from some Vedic seer, Bhāradvaja, Kaṇva, etc. There was growth of

sub-castes in the second period. Grants of land were made to the Brāhmaṇas.

Under Gupta rule, Brahmanisation started in Bengal and in a century or so it made much headway. The practice of land grants, partly to extend area under cultivation, and partly to gain religious merit was mainly responsible for the process of Brahmanisation. The Guptas, who established their sway over Bengal after the victorious campaigns of Samudragupta, took the help of the Brāhmaṇas to consolidate their position in that new region.—S.R.

204. Thappar, Romila : — *Purāṇic Lineages and Archaeological Cultures*.

Pur, No. 8, 1975-78, pp. 86-98.

See Under Sec. I.

VII INDIA AND THE WORLD

205. George, Le Rider :—*Two New Indo-Greek Coins in Paris Cabinet.*

ND, III, Pt. 2, 1979, pp. 1-3.

See Under Sec. IV.

206. Govind, Vijai :—*Al-Bīrūnī's Observation on Indian Philosophical Concept with Reference to their Christian, Greek and Islamic Parallels.*

Bhm., V, No. 1, 1979, pp. 37-46.

See Under Sec. XII B.

207. Govind, Vijai :—*Some Aspects of Medical Sciences as Gleaned from Graeco Roman Sources.*

Bhm, IV, Pt. 1, 1978, pp. 51-66.

See Under Sec. XIII.

208. Lokesh Chandra :—*Cultural Contacts of Indonesia and Śrī Lankā in the Eighth Century and their Bearing on the Barabudur.*

VII, XVII, 1979, pp. 267-286.

The author has pointed out the wrong syntactic connection (in v. 12), faulty readings and translations of the three invocatory verses by J.G. de Caparis in his paper "New evidence on cultural relations between Java and Cylone in ancient times" on the basis of the Ratubak Inscription at Prenagari.

1. In verse 12, last word *pādaiḥ* of the compound beginning with *prathita* applies to the teacher by whom the *Abhayagiri Vihāra* was built (*kāritaḥ*) for the Sīṃhala monks who had been trained in the *Vinaya* of the Buddha and had migrated to Indonesia at the death of the king of Sīṃhala in A.D. 640 and settled there. About 300 of them had arrived at Kanchi during Hieun Tsang's visit. The *Vihāra* was dedicated to Avilokiteśvara *kṛpālu* (*mahākāruṇika*) *padmapāṇi*. The *saṃbuddha* (Enlightened One) is compared to the unshakable Sumeru, the

components of the environs of which are correlated to the Buddha. *Padaiḥ* is not epithet of *vinayoktaiḥ* (as Caparis takes).

2. The 2nd verse compares the Buddha to *Saddharma-vahni* which is nothing but *Saddharma-puṇḍarīka* (*SP*) *dharmaparyāya* fire which reduces to ashes the numerous attachments to heresy. It is the same as *SP Mahāratna Vaitulya-sūtra* of the Kashgar manuscript. This shows that the monks were the adherents of Vaitulyavāda which comprised *Vait (p)ulya-sūtras* like *Lalitavistara*, *SP* and the *Tantras*.

The 3rd verse compares the Buddha to Ocean with his disciples and *arhats* as *nakra* and *makara*, and other virtues comparable to rivers (falling into the ocean), waves, purity, etc. It is significant that evocation of Sumeru and Ocean is the first step in Tantric ritual. It implies that the verses were written in the milieu of Vajrayāna of which the Śailendras were the followers. Indonesian centres of Vajrayāna were famous far and wide.

The contacts of Abhayagiri with Indonesia and the multiplicity of Abhayagiri textual traditions tend to confirm the fact that Śailendra monuments like Barabudur should also pertain to the *sūtras* and *tantras*.—S.R.

209. Pankaj, N.Q. :—*Assimilation of Foreign People in Hinduism during the Pre-Gupta and Gupta Age*.

Bhm, IV, No. 2, 1978, pp. 45-53.

Much of the Aryan and Dravidian religion had become fused in Hinduism during the beginning of Gupta era. In bygone centuries, Hinduism had absorbed the incoming Greeks, Scythians, Parthians and Kuṣāṇas. In Gupta period, Hūṇas were Hinduised. The Ābhīras, originally styled as 'Dasyus', were also Aryanised. All these Neo-Hindus adopted Hindu names like Īśvarasena, Śivadatta, Vāsudeva, etc. Hinduism knocked the ground from under the feet of Buddhism by including Buddha among the ten *avatāras*.

Foreigners were admitted into the caste-fold (*varṇa*-system) which had not disappeared. Kuṣāṇas of Panjab were Hinduised by A.D. 150 as the legends and figures of gods like Śiva and his emblems and bull are stamped on the coins of kings like Wima Kadphises. Śāka tribe is eloquently lauded in the *Mahābhārata*. *Cāturvarṇya* was observed in *Śākadvīpa* and Magas were their Brāhmaṇa priests. Yavanas (Greeks), inspite of their social order and morality, were absorbed within the indigenous social system. Nevertheless the antagonism of the orthodox culture against foreign culture was a prominent feature of this period.

Though the law-givers had reduced these converts to the level of Śūdras, the Brāhmaṇa religionists soon enlisted them into Hinduism, which shows that the character of Vaiṣṇavism, which was accepted by these foreigners, must have been against the *varṇāśrama*.

The inscriptions and coins of Śakas, Hūṇas, Greeks, Scythians and other foreign kings furnish ample evidence of their complete absorption into Hinduism or Buddhism. Hinduism also prevailed in Java, Sumatra and Borneo. The doors of Hinduism were open to all who wanted to embrace it. Some of the traditions and customs of the foreigners have left a tremendous influence on the political traditions of the country.—S.R.

210. Sharan, Mahesh Kumar :—*Some Observations on Feudalism in Ancient Cambodia*.

VII, XVI, Pt. 1, 1978, pp. 119-126.

See Under Sec. XIV.

VIII LAW POLITY AND ADMINISTRATION

211. Banerjee, S.C. :--*Vyavahāra Portion of the Agni Purāṇa*.

Pur., XX, No. 1, 1978, pp. 38-56.

The *Agni Purāṇa* (*AgP*) is an encyclopaedic work. From various evidences, *AgP* is supposed to have been compiled in the 9th century.

The *Vyavahāra* portion of *AgP* leaves no doubt that it is borrowed partly from the *Nārada Smṛti* and largely from the *Yājñavalkya Smṛti* (*YS*). Chronological considerations rule out the possibility of these *Smṛtis* having borrowed from the *AgP*.

The text of the *YS* as commented upon in *Aparārka* (*Ap*) (1st qtr. of 12th cent.), *Mitākṣarā* (2nd half of 11th cent.) and *Bālakrīḍā* (1st qtr. of 9th cent.) shows considerable variations. A comparison of the *AgP* with the various versions in the commentaries reveals that the former differs both in the number and order of verses, besides their readings. The *Purāṇa* text does not agree fully with any version of the *YS* which, being a popular work, must have constantly undergone changes in the hands of the copyists.

Mitākṣarā (*Mit*) and *Ap*, being later than *AgP*, the *Purāṇa* text should agree more closely with *Bālakrīḍā* (*Bk*). This may explain the fact that the few lines of *AgP* that occur in *Bk*, are missing in *Mit* and *Ap*. But the divergence between the *Bk* and *AgP* are too many. Therefore, either the *AgP* had an example, or that it introduced changes into the version current in its times.

After this, a resumé of the contents of the *Vyavahāra* portion of *AgP* is given, the subjects dealt with being judicial proceedings, preference to usage when the law texts differ, evidence, trial, rate of interest, creditor and debtor, witnesses and their disqualifications, punishment, fines, etc.

Verse concordances of the *Ap*, *Mit*, *Bk*, *Nārada Smṛti* and the *AgP* are given to show the differences between all of them.—S.R.

212. Mohan, K.R.K. :—*Democracy in Ancient India*.

Bhm., IV, Nos. 3-4, 1979, pp. 77-80.

Many nations claim the credit of originating democracy. Arabs claim that during the days of the Kaliphs democracy was set in practice.

There are many details of democratic set up in the *Mahābhārata* especially in the *Sabhāparvan*. It relates to a period of 5,000 years back. In those days *varṇāśrama dharma* was in vogue. Means of travel and communication were limited, occupations mainly catered to the needs of the local people. Consequently, there developed castes according to occupations and occupations according to castes.

In the days of *Mahābhārata*, the total number of ministers was 38. Out of these, 4 were Brāhmaṇas who were scholars and not greedy of material pleasures, 8 Kṣatriyas who belonged to the ruling Class, 21 Vaiśyas who looked after trade and business on which depended the economy and prosperity of the country, 4 Śūdras to look after the welfare of labour and peasantry classes, and one was *Pañcama* minister who was responsible for the welfare of the *Pañcamas* whom now we call Harijans. All the ministers including the *Pañcama*, were shown utmost respect. The instance of Vidura who was a *Pañcama* shows how he was held in great respect even by Lord Kṛṣṇa.

A close study of *Mahābhārata* will reveal how great and sound were the democratic methods on which the political set up of those days was run. In the epics, we come across several instances where kings used to respect the people's voice in a democratic manner.—M.R.G.

213. Paraddi, Mallikarjun :—*Legal interpretations in Kālidāsa*.

JKU, XXII, 1978, pp. 28-38.

Refuting those who are reluctant to appreciate any aspect other than the literary element in Classical Sanskrit Literature. The author endeavours to emphasize that Kālidāsa, had the knowledge of literary art in addition to a good knowledge of Jurisprudence. The legal aspects mentioned in the works of Kālidāsa under following sub-headings: Penal Law, Constitutional Type of Government, Law of Taxation, Law of Inheritance, Law relating to Specific Relief, Legal Assent to husband's mastery over his wife, Law of Marriage and the Object of Law, have been discussed. The author suggests that some elements of communism may be traced as well in the works of Kālidāsa.—A.C.D.

214. Punia, Dharamapal Singh :—*Women and Public Administration in Ancient India*.

BV, XXXVIII, Nos. 1-4, 1978, pp. 29-35.

Women as queens played a great role in administration in ancient India, even during the life-time of their ruling husbands, and after their death, as regent for their minor sons.

During the Vedic age, ordinary women also took part in administration as in the marriage-hymns, hope is expressed that the bride would be able to command the attention of the democratic assemblies by her power of speech and persuasion. There are instances of fighting women fully equipped with arms. Viśpālā, queen of king Khela, lost her leg in a conflict, and Aśvins replaced it with an iron leg.

In the *Brāhmaṇas*, Indrāṇī is said to be a Goddess of Army. In the *Rāmāyaṇa*, Kaikeyī accompanied Daśaratha in a battle against enemies. In the *Mahābhārata*, Bhīṣma advises Yudhiṣṭhira to sanction the coronation of daughters of a king killed in war without leaving a male issue. In a *Jātaka*, a Brāhmaṇa king becomes an ascetic and his queen assumes the reins of administration. Women held exalted positions as *ācāryās* in Pāṇini's *Aṣṭādhyāyī*. Megasthenes had heard of queens ruling in Pāṇḍya country, some even on elephants, equipped with weapons.

Nāgaṇikā, the wife of king Sātakarṇi, acted as regent of her minor son Vedisrī. The effigies of Candragupta I and his Licchavi queen Kumāradevī appear on their coins. Vijayamahādevī, queen of Cālukya king Candrāditya (7th cent.) issued two grants independently without the king's ratification. The widowed queen Tribhuvanamahādevī, daughter of the southern king Rājamalla ascended the throne at the request of the feudatories.

Queen Diddā of Kashmir rooted out all the agitating ministers, royal people, relatives and servants. Under the Cālukyas of Kalyāṇī, several queens were appointed to important government offices. A widow queen Kumāradevī in Rajasthan efficiently carried on the administration during the minority of her son. Thus we have a number of instances showing how a queen sometimes exerted a commanding influence upon the administration of States, although examples of queens reigning independently in their own right are few.—S R.

215. Reddy, Y. Gopala : —*Socio-Economic Tensions in the Coḷa Period*.

JOIB, XXIX, Nos. 1-2, 1979, pp. 74-84.

The monumental work, *The Coḷas* of K.A.N. Sastri presents an idealised picture of social harmony of the Coḷa period which has been questioned in recent times by many scholars like Suvira Jaiswal and others. This paper is a further attempt to bring out some more instances of socio-economic tensions of the Coḷa period. The social conflicts and jealousies between the right and left-hand castes, curtailment of socio-economic mobility and the freedom of exploitation of the unprivileged by the "enlightened landowners", lack of equitable

distribution of the incidence of taxation, religious institutions and local bodies levying and collecting fresh imposts from the economically weak peasants, despotic and deceitful behaviour of the government officials and temple authorities, misappropriation of the public property and the weakness of the central government, etc. are not altogether absent in Coḷa period.—P.G.

216. Rocher, Ludo :—*Avyavahārika Debts and Kauṭilya 3.1.1-4.*

JOIB, XXVIII, No. 1, 1978, pp. 18-20.

Kauṭilyārthaśāstra (KA) 3.1.1. can be summarized as *dharmasthas... vyāvahārikān arthān kuryuḥ*, and 3.1.2 as *pratiṣedhayeyur vyāvahārikān*.

The main sections of this passage have been translated, 1. by Shama Sastry : “.....then members acquainted with the Sacred Law... shall carry on the administration of justice. They shall hold as void agreements entered into...” 2. by Kangle : “Three judges...shall try cases arisen out of transactions. They should declare as invalid transactions concluded...”

KA, 3.1.2 obviously provides a list of exceptions to 3.1.1, which, if formulates a general rule for *vyāvahārikān arthān*, we may, then, conclude that 3.1.2, *tirohīṭāntaragāra-nakt-ārany-opadhy-upahvara-kṛtān pratiṣedhayeyur vyāvahārān* refers to *a-vyāvahārikān arthān*. The term *a-vyāvahārika*, though not occurring in classical Sanskrit legal literature, has been extensively used in modern Hindu Law of Debts. The theory of *a-vyāvahārika* has risen from a stanza attributed to Vyāsa or Uśanas in which the words *na vyāvahārikān* occur. Colebrooke was the first to translate *a-vyāvahārika* debts as : ‘any debts for a cause repugnant to good morals;’ Bombay Judge Knight as : ‘unusual or not sanctioned by law of debts attributable to failings, follies or caprices’ of one who incurs them, and ‘debts which a decent and respectable man ought not to have incurred;’ Calcutta Judge Mookerjee as ‘not lawful, useful or customary’ debts; Judge Sadasiva Iyer in Madras as ‘not supportable as valid by legal arguments and on which no right could be established in a creditor’s favour in a Court of Justice.’ The Privy Council decided that ‘Colebrooke’s interpretation came closest to the real meaning of the word, ‘reiterated by Heramba Chatterji (Calcutta).

The word *vyāvahārika* has two distinct usages : (1) non-technical—any activity, practice, commerce or intercourse between individuals, and (2) technical—litigation, legal procedure, administration of justice. Though both the meanings theoretically fit *KA, 3.1.1*, yet 3.1.2. clearly refers to the technical sense. Shama Sastry and Meyer have failed to

recognize this connection; Kangle is the only one who translates; 'cases arising out of transactions.'

Attention is drawn to the use of verbal terminology used in KA 3.1.2, *pratiṣedhayeyuh* and in 3.1.6-11 *sidhyeyuh* for *tirohita*, etc., which means that, in certain well defined circumstances even though the debt suffers from the fault of being *tirohita* etc., human commerce *sidhyati* 'is successful or admissible as valid' in legal terms 'legally binding'.—S.R.

217. Tripathi, G.P. :—*A Comparative Study of Divorce in Dharmaśāstras and Modern Hindu Law.*

JGKSV, XXXIV. Pts., 1-2, 1978, pp. 119-132.

Position of Divorce in Early Dharmaśāstra : Like other *saṃskāras*, marriage was considered a sacrament. In *Dharmaśāstras* like *Manusmṛti*, stress was laid on marital fidelity, and amongst Hindus wedded in approved form, divorce was unthinkable. However, Kautīlya did not overlook the problem of divorce and re-marriage of a woman in certain circumstances. He regarded the marriage as a contract, and it was open to all actions for rescission.

The sacramental character of Hindu marriage was affected neither by provisions for re-marriage nor recognition of *anuloma* and *pratiloma* marriages, nor by *Niyoga*, nor by inter-caste and mixed marriages.

Act 25 of 1955 provides divorce under s. 13 of Hindu Marriage Act. There are in all eleven grounds on which a court can pass a decree of divorce. Nine among them are common to all men and women. Two additional grounds are available to wives—(1) commission of unnatural offences like sodomy, bestiality, rape and bigamy, and (2) cruelty on which either party may seek divorce. Critical analysis of s. 13 confirms the view that what is allowed is not a divorce in fact, but a new remedy in nature of divorce. Due to lack of vision, the codifiers have stopped half-way in between :—

1. There is no provision for mutual divorce or unilateral divorce. One cannot get rid of a wicked wife when one does not like, even if the wife decides to cooperate with him in getting rid of marital ties. Kautīlya in this regard is clear. Neither partner can dissolve the marriage against the will of the other partner even if they hate each other. But from mutual enmity (or mutual understanding) the divorce may be obtained.

2. *Suppression* : Kautīlya has provided for the marriage of women of the four castes, who have not given birth to a child, and whose

husbands have gone abroad, after waiting for 4, 3, 2 or 1 year respectively for higher to the lower caste. Viṣṇu and Yājñavalkya allow marriage of widows and wives of eunuchs and other persons. Nārada, Bṛhaspati and Parāśara relaxed the law further.

Tripaṭhi has also pointed out deficiency in law in the case of limping marriages when two wheels of marital life do not move properly. The Hindu Law of Marriage provides nothing for such a contingency. The author also deals with inequality while trying for equality of sex and views of Nārada and Parāśara on divorce.—S.R.

218. Singh, Tahsildar :—*The Purāṇic Concept of Monarch.*

Pur., XXII, No. 2, pp. 108-115.

It discusses the concept of monarchy during Vedic and post Vedic period. Analyses the positions of king as available in the purāṇas. Initially in the society monarchy was absent. Parallel situations have been traced by referring to western political authorities such as Hobbes, Lock, etc., As the purāṇas are considered elaborations of Vedas and Brāhmaṇas, so while studying purāṇic ideologies of kingship, the Vedas may be taken as the sources of the tradition, even if in modulated form. The basic difference is that whereas Vedic monarch is an elected one, the Puranic king is shown as divine. There was a time in the global history when the divine origin of the king was accepted and established by the political thinkers and philosophers. The Purāṇas represent the theory and customs of the same era and describe king as one who is responsible for *dharma* and peaceful, righteous and prosperous life of the people.—N.K.S.

IX—LINGUISTICS AND GRAMMAR

219. Bharadwaj, Sudhi Kant :—*Semantic History of the Word Jaghanya.*

VII, XVII, 1979, pp. 85-91.

The meaning of *jaghanya* has been taken, for a long time, as something 'condemnable, despicable.' The word is not found in the *Rgveda*. But in *Yajur*—and *Atharva-veda*, it does occur. In *YV*, it is paired with *budhnya* (the meaning of which is not clear), perhaps in the opposite sense. Svāmī Dayānanda takes *jaghanya* to mean 'a low caste man' and *budhnya* as 'a donor like the cloud, being born out of the sky where water is tied up'. In *AV*, *jaghanya* has the simple sense of 'last' in gradation, but without any despicable sense.

From the evidences cited from the *Gautama*, *Āpastamba Dharma-sūtras*, *Manusmṛiti*, Epics, *Suśruta saṁhitā*, *Amarakośa*, etc., the writer has shown that the word *jaghanya* has been used in the various senses of 'last point, late, person of low condition, after, unskilful (worker), short (of age), younger, etc.'

From all this it appears that in early Sanskrit, the meaning of *jaghanya* was not fixed in any one sense. In *Gītā*, it means the lowest of the *guṇas*, i.e., *tamas*. The change developed in the meaning with the change in Hindu Society. The influx of the outcaste *Caṇḍālas*, *Vṛśālas*, etc. into the *Śūdras*, the *Śūdras* came to be treated with contempt, and the word became a synonym of *Śūdra*.

Jaghanya is derived from *jaghana* (hind part of a horse in *RV*) + the suffix *yat*. It is from the intensive form of √ *han*, 'to beat'. The horse is beaten repeatedly on the hip (*jaghana*) to make it move. Hence, *jaghana* came to mean 'hips.'—S.R.

220. Bhate, Saroja :—*Babdhām in the Nirukta.*

CASS, No. 3, 1976, pp. 79-80.

See Under Sec. XV.

221. Bhatt Vasantkumar, M. :— *Sandhyakṣaro* (*e, o, ai, ane, au-varṇo*) *viśe Mahābhāṣyamāṇi prāpta thatī vicāraṇā*. (*Discussion of the diphthongs e, o, ai and au in the Mahābhāṣya*). (*in Gujarati*).

SORIB, XVI, No. 4, 1979, pp. 366-372.

The *Pāṇinīya Śikṣā* and Bhaṭṭoji Dīkṣita consider *e, o, ai* and *au* to be the diphthongs : “*edaitoḥ kaṇṭhatālū; odautoḥ kaṇṭhaus-ṭham*”. According to modern phonetic system, on the other hand, *e* and *o* are not diphthongs. An attempt is made here to solve this conflicting views of the ancient and the modern. Indeed, it is possible to reconcile the two views with the help of a careful reading of the *Mahābhāṣya* and *Pradīpodyota*.

The first half of the sound structure of *e, o, ai* and *au* is *a*; the second half, is *i* or *u*. These sounds are combined to form the diphthongs *e, o, ai* and *au*. The first problem is of the consideration of *hrasvādeśa*—*a* or *i*—in the application of the *sūtra* ‘*hrasvo napumsakeprātipadikasya*’ 1-2-47 to forms like “*susmṛte, pradyo, prarai and sunau*”: of course the solution of the problem can be readily sought in the *sūtra* ‘*eca igghrasvādeśe*’ 1-1-48, but for the fact that the Vārtikas (i) *Siddhamenḥ Sasthānatvāt*, (ii) *aicoścottarabhūyastvāt* (va 3 and 4) tend to regard the *sūtra* itself as redundant.

The argument is : Those who consider *e* as palatalized velar and *o* as labio-velar, accept *i* and *u* as *sasthāna-varṇas*, quoting *vipratīṣedha-nyāya* (1-4-2). For them *a* will not be formed as *hrasvādeśa* in forms like *susmṛte* etc. Further, in the diphthongs like *ai* and *au*, the quantities of *a* is only one-half; whereas, the quantities of *i* and *u* are one and a half. The latter half of these diphthongs having greater quantities, only *i* and *u*—not *a*—will be formed as *hrasvādeśa*.

In this context, Nāgeśa cites *Mahābhāṣya* and advises that in the process of word-formation one should not, as laid down in *Vipratīṣedha-nyāya* (1-4-2), consider the *pūrvatva* and *paratva* in the operaty (*kāryin*) word. Kaiyaṭa, also, before Nāgeśa, had interpreted *vārttika-4*. He had suggested that *i* and *u* be called *sasthāna-varṇa* of *e* and *o*, on consideration that these two are palatal and labial. Patañjali, reflecting on *ai* and *au* has already noted that *a* and *i* or *u* in *ai* and *au* have equal quantities (*plūtāvaica idutau* 8-2-106).

Though Vārttikakāra was in favour of assigning only one-half quantity to *a* in *ai* and *au*, it might equally be possible to argue that *a* might have one and a half quantity and the other coalescing vowel *i* or *u* have only one-half quantity.

It may now be concluded, firstly, that it is possible to regard *e* as purely palatal and *o* as purely labial despite Patañjali's designating them as diphthongs (*sandhyakṣara*) on the ground that *a* coalesces polysynthetically in *e* and *o*, and it would be impossible to assess its contribution. These two, therefore, cannot be regarded as diphthongs. Secondly, in the sounds *ai* and *au*, the quantification of coalescing *a* and *i* or *u* will be uniform and equal to the succeeding sound of the diphthongs. Thirdly, *a+i/u* should be regarded as, following Nāgeśa, *vivṛtatara* in *e* and *o*; and *a+i u* as *vivṛtatama* in *ai* and *au*.

It can now be seen that the apparent contradiction in the designating of the sounds *e*, *o* in the Pāṇiniya approach and the modern linguistic approach can be bridged by putting together available evidence; and that there is no such dispute about the sounds *ai* and *au*—Author.

222. Bhattacharya, Vishvanath :—*Bhoṭabhāṣānuvādād Bhīmasenīya-dhātupāṭhasya Mūlasamuddhāraḥ* (Trace of Original Text of Bhīmasenīya-dhātupāṭha in a Translated Work of the Bhoṭa Language). (in Sanskrit).

Vid, XXII, No. 1, 1979, pp. 12-13.

The author first discusses about the authorship of *Dhātupāṭha*, and in the light of the views advanced by a number of famous traditional grammarians like Kaiyaṭa, Nārāyaṇa, Dīkṣita, Nāgeśa etc., concludes that the *Dhātupāṭha* exclusively belongs to Pāṇini. Secondly, he describes the corruptions in this text which might have crept in through any of the reasons enumerated by Vāmana or otherwise. Thirdly, he states that the text of *Dhātupāṭha* edited by Bhīmasena, which is frequently quoted by quite a number of Indian grammarians, is lost. Finally the author informs us that, fortunately enough, the original text of the *Dhātupāṭha* edited by Bhīmasena is found preserved in a translation of this work in the Bhoṭa language. The author is preparing the text from this source which will be published by the Viśvabhāratī University.—A.C.D.

223. Chandra, K.R. :—*Early Trace and Origin of the Absolute Participle-IU*

Vid. XXI, No. 2, 1978, pp. 167-170.

Traces history of the Absolute Participle from Hemacandra onwards. Collates views of Tagre, Alsdorf and J. Bloch. Infinitive participle 'tum' (*itum*) became *tu* (*itu*) and *iu* in course of time

and this participle took over the functions of Absolutive Participle-*tūna* also became 'tum' (from *tuṇa* or *tuṇ*) and *tu* i.e. *uṇa*, *uṇ*, *uṇ*, *u* or 'i u ṇ' to 'i u'. It has been illustrated from *Sanatkumāracarita*.—N.K.S.

224. Gokhale, Pratibha P. :—*Various Ways of Naming a Verbal Root in Aṣṭādhyāyī*.

CASS, No. 3, 1976, pp. 101-111.

In *Aṣṭādhyāyī*, Pāṇini names verbal roots in several ways. Sometimes these are mentioned in their pure form, while sometimes with some *anubandha*, specially with *ik* and *ṣtip*. All these forms serve a typical purpose. The suffixes are used only to change the roots into nominal stems ready for use.

The suffix *ik*, being *kit*, indicates absence of *guṇa* and *saṃpr̥sāraṇa* in certain roots. Its origin may be traced in the roots of which derivatives end in *i*. The *ṣtip*, being *ṣit* and *pit*, prevents the root being *ṇit* and makes it *sārvadhātuka*. Besides, it also differentiates a root from those having similarity in form but are different otherwise. The suffix *a* is generally founded appended to a root ending in consonant and occurring as a non-final member of a compound. It saves the final consonant from being *it*, indicates voice and prevents *vr̥ddhi* of the penultimate vowel. Some roots are also mentioned with a final *ā*. The roots ending in *r* generally appear with other suffixes, especially with *ik* or *ṣtip*, or with the code letters attached to them. Besides these devices, some special ways are also adopted in naming roots. Firstly, some roots are mentioned with a *vikaraṇa* to differentiate it from other roots having a similar spelling.—A.C.D.

225. Joshi, S.D. :—*Pāṇini's Rules : 1.4.49 and 1.4.50 and 1.4.51*.

CASS, No. 3, 1976, pp. 59-71.

Pāṇini's rule 1.4.49 deals with the 'direct object', 1.4.50 is required to take case of the double accusative, and according to traditional interpretation Pāṇini's rule 1.4.51 also deals with a double accusative. Two rules are not required for the double accusative, so it is to be decided which of these two explains a double accusative construction satisfactorily. P. 1.4.50 can reasonably explain the field of the double accusative, as the word *īpsitata* and *anīpsita* (in P. 1.4.49 and 1.4.50 respectively) are complimentary to each other. And then P. 1.4.51 has no relevance to the double accusative. Probably this rule did not belong to the original text of *aṣṭādhyāyī*—K.D.S.

226. Klein, Jared S. :—*The Diachronic Syntax of the Particle u in the Rgveda.*

JAOS, XCVIII, No. 3, 1978, pp. 266-276.

See Under Sec. XV.

227. Laddu, S.D. :—*A Peculiar Use of vāstavya in Old and Middle Indo-Aryan.*

CASS, No. 3, 1976, pp. 131-138.

The word *vāstavya*, which ordinarily looks like a derivative of $\sqrt{\text{vas}}$ 'to dwell' with a potential passive participle suffix *tavyat* is regarded by Kātyāyana as an irregular formation. So he added a *vārttika* which makes the *tavyat* *ñit* in order to get *ṛddhi* in the penult *a* of the root. Besides, he also suggests that this word may be a form of *taddhita*. Other Sanskrit grammarians seem to pass quietly without taking much notice of this form.

This word is used in the Samhitās of the Yajus school in connection with *vāstu*, 'place, site'. The Brāhmaṇas also use this term almost in the same way. Here the word *vāstu* means "the remains of a sacrifice". Sāyaṇa suggests the derivation of this term from either *vastu* or *vāstu*. In classical literature, this term clearly purports 'one who resides -- an inhabitant'.

The term *vatthavva*, a corresponding word of *vāstavya* is noticed being in frequent use in Pali and Prakrit literature, where it obviously denotes a resident. Thus, though this word seems to be a derivative of secondary formation, yet in some places in Prakrit literature, it appears to be of primary nature. Here, it may be concluded that this word used in Vedic literature (except once where it is used as a *saṃjñā*) is secondary formation. Pāṇini also wanted to derive it under *taddhita*. Probably, upto the age of Kātyāyana, this word was doubtfully looked at and regarded as a derivative of both the systems of formation.—A.C.D.

228. Norman, K.R. :—*Middle Indo-Aryan Studies XIV-XV.*

JOIB, XXIX, Nos. 1-2, 1979, pp. 37-49.

Here are three notes on textual criticism, etymology, and interpretation of the portion of the *Uttarajjhayaṇasutta*. These notes mainly concern matters which Charpentier had left unexplained or explained wrongly or Jacobi had mistranslated in his

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rendering of the text into English or which were not treated satisfactorily in the Prakrit dictionaries.

The second portion of the paper deals with the Pali etymologies of words such as *mukha*, *vaṇibbaka*, *dirasañṇu*, *anītapattapāṇi*, *pattakhandha*, *panna*, *unna*, *poṇa* and *ninna*. The author has taken the task of correcting incorrect or misleading etymologies for preparing a second edition of the Pali Text Society's Pali English Dictionary.—P.G.

229. Pandit, M.D. :—*Concordance of Vedic Compounds Analysed In Veda*.

CASS, No, 3, 1976, pp. 179-206.

See Under Sec. XV.

230. Patyal, Hukam Chand :—*Kānina*.

BDCRI, XXXVII, Nos. 1-4, 1977-78, pp. 99-102.

The word *Kānina* adj. according to Pāṇini 4.1.116, is derived from *kanyā-kānīnan* + *aN*. In its earlier occurrence, *kānina* is used as an epithet of *śilācī*, lac (*aghṛtācī* according to AVP). *Kāśikā* calls it as example of the name of Karṇa and of Vyāsa.

Male issue was always praised for the continuance of the family and for the performance of sacrifices and *Śrāddha*. Majority of Indian law books mention 12 and 13 kinds of sons. They show a good deal of confusion and contradiction regarding their place and position. Only the position of *asura*'s son was fixed while that of others varied according to different law books. The *kānina*, *mūdhaja* and *sahodha* were not much in vogue at any time and they did not have a high place in the family. In the absence of legitimate (*aurasa*) son, another type of son could be adopted. In majority of Smṛtis, a *kānina* was a *ṛktha-bhaj* (an heir) or *dāyādabāndhava* (a kinsman).

According to some authorities a *kānina* belongs to the maternal grand-father, and according to others, to a man who marries his mother. He is entitled to inherit from his maternal grandfather.—S.R.

231. Raghunathacharya, S.B. :—*A Note on the Word Pretya-bhāva*.

VII, XVII, 1979, pp. 92-95.

Among the exceptional cases of compounds, there is a type of compound in which the first member is an absolutive, e.g., *pretya-bhāva*, *viramyā-vyāpāra vyāpya-vṛtti*, etc.

The word *pretya-bhāva*, 'condition after death, i.e., re-birth' does not occur in Vedic literature. Its first occurrence may be traced to the epics. It also occurs in the *Nyāyasūtra* of Gautama. In *Upaskāra*, a commentary on *Vaiśeṣikasūtras*, *saṃsāra* is called *pretya-bhāva* which is the fruit of *dharma* and *adharma*. In *Mahābhārata*, *pretyabhāvikā* 'belonging to the state after death' is set against *aiha-kālika*.

Under the Pāṇini's *sūtra* "*Mayūra-vyaṃsakādayaś ca*" are listed compound words like *proṣya-pāpīyān*, *utpatya-pākala*, etc., in *Mayūra-vyaṃsakādigaṇa*, in which the first member of the compounds is an absolutive. As this is an *ākṛti-gaṇa*, similar formations like *pretya-bhāva* may be included in this class by *nipātana*. It acquires the status of a dependent determinative (*tatpuruṣa*) compound. —S.R.

232. Sarangi, Alekha Chandra :—*An Enquiry into Pāṇini's Placement of the Tācchilika Suffixes within the Present Suffixes Section.*

CASS, No. 3, 1976, pp. 121-129.

Pāṇini has placed a group of *tācchilika* suffixes under *Vartamānādhi-kāra* in the *Kṛt* section in *Aṣṭādhyāyī*. *Śīla* means habit, a firmly settled behaviour. Then, why had Pāṇini wanted to confine these habit-denoting suffixes into the sphere of present-denotation? He used two terms to indicate habit in one *Sūtra*, i.e., *śīla* (acquired habit) and *dharma* (inborn habit). Did these terms denote the same meaning during the period of Pāṇini as is understood today? The term *śīla* is found in the Vedic literature, but the purport is not clear. The commentator interprets this word as habit (*svabhāva*). Thorough examination of works of Kātyāyana and Patañjali would reveal that Pāṇini used this word in the sense of habit. Here it may be suggested that an expression which covers wide sphere of time and as such seems beyond a particular tense, that should be pointed out only through the present tense, which is accepted as the universal present. Pāṇini is, therefore, justified for placing these *Sūtras* under *Vartamānādhi-kāra*—A.C.D.

233. Shaha, S.M. :—*On the Etymology of Puggala or Poggala.*

CASS, No. 3, 1976, pp. 31-37.

The term *puggala* or *poggala* is a technical term common to Jain and Buddhist Philosophies which are thought to have a common origin. According to the authors of Jain tradition, both Śvetāmbara and Digambara schools, this term is a derivative of a Sanskrit word *pudgala* which derivated either from *put* (<*pur* 'to fill' <√*pr*) and *gil* (<*gir* <√*gr* 'to swallow'), or from *pum* and *gil*. So this word means matter. According to Buddhists, the term means 'a being

dropped into hell'. In fact this term is an original Prakrit word. The method of investigation of etymology of this term in Sanskrit root, as done by Jain authors, is unsatisfactory. The meaning as suggested by Buddhaghosa being fantastic, is also far from convincing. P. Tedesco thinks that this term was derived from Sanskrit adverbs *prthak* (*puthaka*) by suffixing *la* (as in *Bahu-la*). Franklin Edgerton thinks that this is a derivative of a Sanskrit word *Puṅgava*. Both these explanations, being an attempt of investigation of origin of a Prakrit word in Sanskrit, are unsatisfactory.

The Sanskrit term *pudgala* is a mere imitation of the Prakrit word in question, which was done in the early Middle Indic stage. The etymology of this word may also be treated in the non-Aryan languages. The root *puṭai*, *poṅku* (Tamil) or *poṅgu* (Telugu) which mean to swell, to increase, with combination of the root *kalai* Tamil to dissociate, may present a wonderful result.—A.C.D.

234. Sharma, P.S. :—*Kaiyaṭa and His Work*.

BV, XXXIX, No. 2, 1979, pp. 5-13.

It mainly aims at ascertaining the date of Kaiyaṭa the author of *Mahābhāṣya-pradīpa*, the only extant commentary on the entire *Mahābhāṣya* of Patañjali. After a detailed discussion on a number of external as well as internal evidences, he concludes that the last part of the 9th cent. or the beginning of the 10th century can be put as the higher limit and c. 1100 A.D. may be regarded as the lower limit of Kaiyaṭa's date.—A.C.D.

235. Varma, Siddheshwar and Angrup, K. :—*Tibetan Orthographical Syllabication and Reconstruction*.

VII, XVI, Pt. 1, 1978, pp. 1-5.

In Tibetan Orthography, a dot (.) *tsheg* (sharp) is an important innovation in syllabication.

1. Dot was placed after every syllable; if placed before the last letter of a word, it implied that syllable to be an open syllable, e.g., *lha .s* was to be pronounced as *lha sa*.

2. Syllabic units : (i) in usage of infinitive, e.g., (a) —*pa* after plosives, *m*, *n*, and *s* : *byed-pa* 'to do,' *klog-pa* 'to read,' etc. (b) Its co-variant—*ba* after vowels and sonorants : *za-ba* 'to eat,' *dri-ba* 'to ask.' This shows progressive assimilation. (ii) As derivative element for (a) converting substantive into a verb, e.g.,

skra-g-shad 'comb' and *skra. gshad. pa* 'to comb.' Thus *-pa* is not like a stereotyped suffix in flexional languages. (b) diversity in its distributional usage, e.g., *sho-pa* 'gambler,' but *sho-rgyab-pa* 'to gamble' (*rgyab* 'to throw'). (iii) As verbal stems functioning as derivative elements, e.g., the verbal stem *skyal* in the verb *kha° skyal° pa* 'to kiss' (to send the mouth). (iv) As mechanisms of adjectival formations, e.g., particles *-thog*, *-nas* and *-ldan* to form adjectives *ñā-thog* 'real,' *dños-nas*... 'real,' *chhos-ldan* 'sacred.' (v) As specificative usage to determine diverse particular meaning, e.g., *-ccha* in *sa. chha*. 'landed property,' but *sa* 'land,' *-ma* in *ril. ma* 'goat's dung.' (vi) Their role in word building, e.g., *--nā* in *ga.yo.n.* 'left' but *ga.yo.s.* 'right,' and *ñ* in *drañ-po* 'righteous.'—S.R.

X LITERATURE AND RHETORICS

236. Ayyar, K.A.S. :—*Sanskṛita-Vāṅmaye Rāgātmaka Saṃskāraḥ* (Mood in the Sanskrit Literature). (in Sanskrit).

AJL, II, Pt. 2, 1978, pp. 23-28.

It makes an attempt, to present a good account of moods of passions found for the first time, in the Vālmīki Rāmāyaṇa. Here the scholar assumes that this work, being ādikāvya (the first literary work), transmitted the concept of a passion and attachment to the entire poetry of Sanskrit literature.—A.C.D.

237. Banerji, S.C. :—*Lexicographical Notes on the Navasāhasāṅkacarita*.

JOIB, XXIV, Nos. 1-2, 1979, p. 10.

A study of the *Navasāhasāṅkacarita* of Padmagupta reveals some words denoting meanings as are known from lexicons only. The author has collected such words, with corresponding references and has given their meanings intended by the poet. These words are of two kinds, viz. those not frequently met with in Sanskrit literature and those with unfamiliar meaning. The words dealt with are : *Aṣṭāpada*, *Haivāka*, *Indragupta*, *Kāpiśāyana*, *Kāśyapī*, *Kroḍa*, *Lekha*, *Parisrut*, *Pilu*, *Pragrīva*, *Puṇḍurīka*, *Ropa*, *Śatahradā*, *Suparva* and *Valīmukha*.—P.G.

238. Bhattacharya, Ahibhushan :—*Śiva, Purāṇa and Kumārasaṃbhavam*. Bhm., IV, Nos. 3-4, 1979, pp. 5-11.

See Under Sec. III.

239. Bhattacharya, Biswanath :—*Identification of Some Citations in Hemacandra's Chandaṇuśāna*.

Vid., XXI, No. 1, 1978, pp. 27-28.

1.....*upayogaḥ sāhāyakaṇi/vṛtta-saṃśayac-chedinā/yad...āha*.....
(Cited from Vāmana's *Kāvyaśālikāra-sūtra*, 1.3.6 : Chow. ed., 1907-08, p. 29).

2.....*tīvra-prayatne tu bhavaty eva guruḥ/yathā ...barhabhāreṣu keśān ity-ādī* (Cited from *Meghadūta*, 2.41b : Chow. ed., 1931, p. 76).

3*mātrā-chandāmsi tu jātir itī dvidhā*/1.12.1.

(Cited from Daṇḍin's *Kāvyādarśa* 1.11cd.: Rangacharya's ed., 1910, p. 9).

4. *kvacit kālē prasaratā kvacid apatya-nighnatā/
śuneva sārāṅga-kulaṁ tvayā bhinnāṁ dviṣāṁ balam*/3.39.17.

(Cited from Bhāmaha's *Kāvyālaṁkāra*, 2.54 : Tatacharya's ed. 1934, p. 48).

This verse has also been quoted by Bhoja in his *Sarasvatī-kaṇṭhā-bharaṇa*, (*Kāvyamālā* ed., 1925, p. 36 with variant reading).—S.R.

240. Bhattacharya, Biswanath :—*Candragomin's Lokānanda-nāṭaka : Critical Observations on its Nāndī Verses*.

VII. XVI. Pt. I, 1978, pp. 42-46.

Lokānanda-nāṭaka of Candragomin is a lost Sanskrit drama which is preserved only in Tibetan translation. Bhattacharya has restored the three *nāndī* verses into Sanskrit on the basis of their Tibetan word for word translation.

Technically speaking the restored verses constitute a *dvādaśa-padā nāndī*, depicting *Buddha pūjā* and *āśīrvacana*. These verses are followed by a stage direction for the entrance of the *sūtradhāra*. Strictly speaking, these *nāndī* verses should be looked upon as *raṅgadvāra* stanzas in as much as the *nāndī* being a part of the *pūrva-raṅga* rites, is not an integral part of a drama proper. Further, the word *sūtradhāra* should be understood in this context to mean the *sthāpaka*. Thus, it would be seen that the *āmukha* (= *prastāvanā*) is virtually the *sthāpanā* of the *Lokānanda-nāṭaka*.—S.R.

241. Bhattacharya, Biswanath :—*Critical Observations on the Overlooked Reference to King Lalitāditya of Kāśmīra in Udbhaṭa's Bhāmaha-vivaraṇa*.

VII, XVII, 1979, pp. 53-58.

The printed fragments of Udbhaṭa's *Bhāmaha-vivaraṇa* contain remains of many quotations. The relevant passage for critical examination is fragment No. 97 (one face only) :

- Line 1 : [*tad*]ā madhyānta udātta+ca yi+cārutvam ! a[
 „ 2 :]++ *pra*[*si*] *ddhāyam* [*anuṣyāya*] [*pu*] *mbhi* [*r*] + *Lalitād*
 [*itya*—] *tejāṁsi* [
 „ 3 :] *asaṁ* [*khyeya*—] *jalapradāna-viṣayatāyāṁ tu su*[
 „ 4 : [*u*] *panayanti ghanāḥ punaḥ kṛto bhūyaḥ a*[
 „ 5 :] *jalada iti* [

The whole passage appears to record the remains of a verse in praise of the prowess and munificence of king Lalitāditya of Kāśmīra, grandfather of Udbhaṭa's patron, king Jayāpīḍa.

In Kalhaṇa's *Rājatarāṅgiṇī*, Lalitāditya is described as having conquered king Yaśovarman of Kānyakubja, and subdued the whole of India extending from Kamboja (Afghanistan) to Prāgjyotiṣa (Assam) and from Tibet to Avanti, Karṇāṭaka and Koṅkaṇ. He also invaded Uttarāpatha. It is in the fitness of things that Udbhaṭa, as a protégé, should eulogize Lalitāditya in the court of his patron Jayāpīḍa's court.

Now, in the compound *Lalitāditya-tejāmsī* (1. 2), *Śleṣa* gives the *prākaraṇika* sense of king's valour (*tejas*), and *aprākaraṇika* sense of 'the rays of the mellow-lighted morning sun'. In this, we have *ganyā-sāmya-mūlaka-Dīpaka* (*poṣya*) and *śleṣa* as its *poṣaka*. But *śleṣa* is dominant, being an *apavāda-vidhi* (*bādhaka*) to the *utsarga-vidhi* *Dīpaka*. This is an instance of Bhāmaha's *sahokti-yukta-śleṣa*.

According to Ruyyaka, there cannot be any *śleṣa* in this verse, because he does not allow *śleṣa* in *viṣṭīya* combination of a *prākṛta* and *aprākṛta* when *viśeṣya-pada* is found to be *sakṛt-upātta*. This is from the post-*dhvani* view-point of Ruyyaka. Mallinātha follows him.

But in the pre-*Dhvani* period, the same verse would have been treated as *śleṣa* by Bhāmaha, Daṇḍin, Udbhaṭa and Bāṇa. Moreover, from Mammaṭa's standard, *Lalitāditya-tejāmsī* is an instance of *paryāya-parivṛtti-asaha-abhaṅga-śabda-śleṣa*, a *śabdālaṃkāra*. Mammaṭa's is a logical approach. He resorts to *anvaya-vyatireka* criterion.

Lastly, in the remains of lines 3-5, there is reference to Lalitāditya's lavish donations to the suitors, the *prākaraṇika* sense and heavy down-pour caused by the sun as *aprākaraṇika* sense.—S.R.

242. Chandrakanta :—*Veṇīsaṃhāra kā Nāyaka*. (*The Hero of Veṇīsaṃhāra*). (in Hindi).

MUSRJ, 3, No. 1, 1978, pp. 1-17.

There is a controversy about the hero of *Veṇīsaṃhāra* (*VS*) in deciding the role of a hero, five points are taken into consideration: 1. his noble birth, 2. his qualities, 3. his nature, 4. his control over the events of the drama, and 5. the title of the drama.

Bharata and subsequent dramaturgists say that the hero should be a person of high family. Sāgaranandin in his *Nāṭya-lakṣaṇa-ratna-kośa*

says that he should not only be noble-born, but also a *Rājarṣi*. *Rājarṣi*, according to the author of *Nāṭyadarpaṇa*, must be a high-born Kṣatriya, and a crowned king. This definition would exclude Lakṣmaṇa, Bharata, etc., from becoming heroes. Chandragupta Maurya, not being a Kṣatriya, would also be excluded. In *VS*, Yudhiṣṭhira only satisfies this condition.

Sanskrit dramaturgists were aware that persons cannot be divided into water-tight compartments of high, middling and low. There is always an admixture of these qualities in men. That is why heroes have been distinguished as *Dhīrodātta*, *Dhīra-śānta*, *Dhīra-lalita* and *Dhīroddhatta*, i.e., brave, but noble, calm, sportive and haughty respectively. Taking this division into consideration, Yudhiṣṭhira alone is the *Dhīrodātta* hero of *VS*. Bhīma and Duryodhana belong to the *Dhīroddhatta* class. Śiṅgabhūpāla and Viśvanātha consider *Dhīrodātta* to be fit for a hero. *Dhīroddhatta* is rarely found as a hero in Sanskrit dramas. Bhaṭṭanārāyaṇa is the first dramatist who has made *Dhīroddhatta* as heroes.

If Yudhiṣṭhira is to be taken as the hero of *VS*, then Duryodhana cannot be called the counter-hero, because he is not Yudhiṣṭhira's adversary. If Duryodhana is regarded as the hero, then Bhīma will be the counter-hero as his adversary, but he lacks the bad qualities of an adversary. Therefore, if Bhīma is accepted as the hero of *VS*, then Duryodhana can rightly be called the counter-hero because he has the requisite bad qualities of an adversary.—S.R.

243. Davane, G.V. :—*The Process of Rasantṣpatti*.

BV, XXXIX, No. 2, 1979, pp. 30-36.

It presents a brief survey of the *Rasasūtra* of *Nāṭyaśāstra* of Bharata with a detailed discussion of various theories of the process of *Rasa-niṣpatti*, which are known as *utpattivāda* of Lollaṭa, *anumitivāda* of Śaṅkuka, *bhuktivāda* of Bhaṭṭanārāyaṇa and *abhivyaktivāda* of Abhinavagupta. Later, it illustrates all these theories with the help of some events of *Abhijñāna-śākuntalam* of Kālidāsa. After a short discussion on the psychological process of aesthetic relish vis-a-vis the theories forwarded by some rhetoricians like Viśvanātha, the author of *Sāhityadarpaṇa*, it concludes that this process is actually based on the fine art of suggestion which is found not only in a drama but also in almost every piece of art either it is a poem or a good literary work.—A.C.D.

244. Desai, H.T. :—*Discussion on the Meghadūta (verse 14).*

JOIB, XXVIII, No. 1, 1978, pp. 21-26.

Desai's criticism refers to the traditional interpretation of verse 14 of *Meghadūta* : *Adreḥ śṛṅgaṃ harati pavanaḥ* and especially the last line *Dīnnāganāṃ pathi pariharan sthūla-hastāvalepān*.

The main difficulty, according to Desai, lies in the interpretation of *pariharana* and *avalepān*, which usually mean 'removing, destroying,' and 'pride' respectively. The line should therefore mean, "O cloud, soar up into the sky removing on your way the pride, the Dīnnāgas feel on account of their (*possessing*) extremely corpulent trunks."

Analysing the commentaries of Cārityamohana, K.G. Pathak and others Desai finds *avalepa* interpreted as *samparka*, 'contact with.' And in a large number of commentaries of Dakṣiṇavaratanātha, Mallinātha and others interpreted as *avatāḍana*, i.e., 'strokes, blows', while Vallabha-deva, Sthiradeva, etc., take it to mean *grahana*, 'catching.'

According to Desai, there is no point in asking the cloud to avoid contact or strokes of the trunks of Dīnnāgas who, being at the ends of their quarters, can hardly be expected to contact or strike an object far away from their posts. Again, being guardians of quarters against aggression, they could have no fear from a mere combination of *dhūma*, *jyotiḥ*, *salila* and *marut*. If the cloud is imagined as *prati-gaja*, that, too, is untenable, because the elephants do not fly. If mistaken for *giriṭaṣa*, the attack of the Dīnnāgas should be with their tusks a *vapra-krīḍā*, and not with their trunks.

According to Desai, the cloud should shower rain in so big torrents that they surpass or eclipse the *sthaulya* of the trunks of the Dīnnāgas, which would remove their pride.—S.R.

245. Desai, S.K. :—*Anand K. Swamy's View of Indian Poetics.*

JSU, X No. 16, 1977, pp. 37-44.

Starting from his central vision and woking towards his object, Coomaraswamy was committed to Perennis, of which the Upaniṣadic mysticism one of the manifestations. To summarize it : Ultimate Truth is one. Godhead is the source of all that is. There are two selves in man, the individual and the divine. Works of man's art and literature are the ultimate means for the supreme realization in which many becomes One : knower and the known are one.

On the basis of Indian and Buddhist iconographical studies and *Śukranītisāra*, he makes the following statements : 1. The formal element in art represents a purely mental activity—the conception of *jñāna-sattva-rūpa* by the image-maker through *yoga-sāadhanā*, *mantram* and *dhyāna*. 2. All arts have divine origin. The artist is said to visit the heaven and, observing the forms of angels and architecture, he produces them on the earth, some times guided by Viśvakarman. And 3. He interprets the term *sādṛśya*, not as 'likeness', but as 'something like correspondence of formal and representative elements in art; *anukṛti* as the Platonic 'imitation' of the 'Ideal World', and *pramāṇa* as 'something to do with an inwardly known model' and not as empirical perception (*pratyakṣa*). Though this interpretation hangs together, it is highly tendentious.

Dealing with Indian poetics, he misinterprets the verses of *Sāhityadarpaṇa*. His original idea is that the work of art is determined proximately (according to *dharma*, *artha* and *kāma*) with regard to immediate use, and ultimately with regard to aesthetic experience (*mokṣa*). *Vākyam rasātmakamkāvyam* is rendered as "Art (*kāvyam*) is formed (*āt-makam*) by Ideal Beauty (*rasa*).” He is not interested in the plural use of *rasa* as a relative emotional appeal, or relative aesthetic emotion or experience, but as its 'absolute' use in 'singular.'

Similarly misinterpreting *pramāṭrbhiḥ* as 'by those in whom the knowledge of ideal beauty is innate, *sattva* as 'pure consciousness,' *lokottaracamatkāra* as 'a flash of blinding light of transmundane origin,' and *Brahmānanda-sahodara* as 'born of one mother with vision of God,' in the two verses of *Sāhityadarpaṇa*, he summarises the theories of *rasa* and *dhvani* as : 1. Aesthetic experience is an ecstasy in itself inscrutable, 2. The work of art itself, which serves as the stimulus to the release of the spirit from all inhibitions of vision, can only come into being and have being as a thing ordered to specific ends.—S.R.

246. Diksita, Srinivasan : *Saundarānanda-kāvye Viśva-prema-tattvam* :
(In the Poem *Saundarānanda*, the Principle of the Universal Love).
(in Sanskrit).

Sag. XVI, 4, 1978, pp. 343-46.

Aśvaghoṣa (1st. cent. B.C.), the son of Suvarṇākṣī, resident of Sāketa and disciple of Pārśva, propagated Buddhism under the patronage of the Kuṣāṇa king Kanishka by writing poems and plays. He was proficient in Sanskrit, Prākṛit and Pāli literatures, Sāṃkhya-yoga and

Buddhist philosophies. He had studied the Vedas, Vedāṅgas, upaniṣads, epics, erotics, politics, grammar, prosody, etc.

His poem *Saundarānanda* mirrors the love of Nanda with his beautiful wife Sundarī, and also his renunciation and universal love and service of mankind. The poet presents two aspects of Nanda's nature, one of restricted (or narrow) love and the other of universal love.

Buddha was the son of Śuddhodana by the chief queen Māyādevī and Nanda by the queen Prajāvatī. Buddha renounced the household life and attained enlightenment, and Nanda married Sundarī and kept attached to her. In the first half of the poem, enthralled by the beauty of Sundarī, remained he confined to household life. One day, Tathāgata (Buddha) approached Nanda's house for alms, but returned empty-handed. Sundarī urged Nanda to follow him. When he approached, Buddha gave him the begging bowl and initiated him into his teachings. By Buddha's instructions, his ignorance was destroyed and a strong desire for renunciation arose in his mind. At this transformation, Buddha taught him the eight-fold path of right speech, right action, right (desire-less) living, right vision, right reasoning, right effort, right thinking and right meditation.

Each of these eight paths is explained, and when collectively followed, it leads to universal love and finally to *nirvāṇa*.—S.R.

247. Gangadharan, N. :—*Kalhaṇa's Ardhanārīśvara-stotra*.

AORM, XXVIII, Pt. 2, 1979, pp. 1-8.

An *Ardhanārīśvara-stotra* in 18 verses in *Śārdūlavikrīḍita*, *Śikharinī* and *Upajāti* metres, is ascribed to Kalhaṇa, the author of *Rājatarāṅgiṇī*. Seven of these verses are the same as the benedictory verses of the 7 *tarāṅgas* of his *Rājatarāṅgiṇī*. All of them end with a prayer to *Ardhanārīśvara* (ANI) and to confer happiness on devotees.

The first verse "*Bhālaṃ vahni-śikhāṅkitam...etc.*" describes both the halves of ANI form of Lord Śiva by words applying equally to both the forms.

The next v. "*Vāme sājjanam akṣi...etc.*" describes that form of Śiva which confused the child Guha as to who was his mother and who father.

The succeeding v. "*Muñcebhājinam...etc.*" narrates to the dialogue wherein Lord Śiva ably answers the critical queries of Pārvatī.

The next v. *vihitam aja-go-śṛṅgāgrābhyām* etc.... speaks of the ability of Śiva to assume composite forms.

The following v. *nedam-para-samīraṇāśana*... etc. describes the words of celestial maidens addressed to Aparṇā (Pārvatī).

In the succeeding v. *kāpy eteṣu ruciḥ kaceṣu* etc the poet fancies that the tongues of the two divinities in this novel form utter the same words which convey different senses.

The v. *cūḍendor iva rociṣā mukulitam*...etc. says that the breast of the divinity as a lotus, closed, as it were, due to the moon beams situated on the crest of Śiva.

In the v. *ardham snigdha-vimudham*... etc. the poet fancies that the God of Love becomes at once enthusiastic and dejected to make use of the moon on the crest as the bow for his sport.

The v. *vyālā vāyu bhujāḥ tṛṇedhi*...etc. observes that the Lord had to assume ANI body for the reasons stated in the verse.

The v. *jyā-ghoṣair badhirīkariti* etc. presents a beautiful picture of the vanities of the God of Love.

Next v. *vapuḥ khaṇḍe khaṇḍaḥ*...etc. shows how inspite of being made up of different parts, Lord Śiva is munificent in bestowing on his devotees prosperity in its plentitude.

This concluding verse *preṃṇārdham vapuṣo vilokya* etc. draws a fine parallel between the union of Śiva and Pārvatī on the one hand, and of the moon and the night on the other. —S.R.

248. Gopal, S.R. :—*The Date of Harṣacarita of Bāṇa*.

QRHS, XVIII, No. 4, 1978-79, pp. 246-249.

Bāṇa is one of those early Sanskrit poets about whose life and age we are more certain than in the case of other authors of the classical period. His date is the surest landmark of ancient Indian literary history. The writer points to the controversy over the exact date of *Harṣacarita* and refers to the instances mentioned in this *ākhyāyikā* in support of his theory that *Harṣacarita* was composed before the marriage of king Harṣa and fixes its date to 620 A.D., i.e., after 617 A.D. and before 625 A.D. This is further corroborated on the strength of epigraphical evidences from Banaskhera plate (628 A.D.) and the Madhubana plate of the year 631 A.D. Concludes with a remark on *Kādambarī* as a later incomplete poem completed by his son Bhūṣaṇa Bhaṭṭa. —N.K.S.

249. Gopalan, V. :—*A Critique on Interpolations in Kālidāsa's Meghadūta.*

VII, XVII, 1979, pp. 59-65.

One way of appreciating Kālidāsa's poetic excellence would be by an examination of the appropriateness or otherwise of the interpolated passages in their contexts. Such passages are found out of taste and are misfits in the context. The following are the interpolated verses in the *Meghadūta* :

1. The verse (after v. 9) beginning with *ambho-bindu-grahaṇa-caturāṁś cātakān*, etc. For reference to the *cātakas* and *balākās*, the interpolator has drawn inspiration from the preceding verse in which the Yakṣa describes that the sweet-sounded *cātakas* and cranes flying in a row will be at the cloud's service. The reference to these birds is highly significant. Astrologically as the sound of the *cātakas* and the appearance of the cranes are considered auspicious omens to a person starting on a journey. Divested of this allusion, the repetition looks stale. Another inappropriateness lies in depicting *cātakas* sweetly chirping at thunder of the cloud and not at falling rain from which they could receive rain-drops into their mouths.

2. Three verse after the v. (*dīrghikurvan* etc.) beginning with (i) *harāṁś tārāṁś tarala-guṭikān*,...etc. (ii) *pradyotasya priyaduhitaram*..., etc. and (iii) *patra-śyāmā dinakara-haya-spardhino*..., etc.

The Yakṣa had already admired Ujjayinī for its wealth and splendour in two telling phrases *śrī-viśālāṁ* and *divaḥ kāntimat khaṇḍam ekam*, a city overflowing with riches, and a fragment of heaven cast on the earth. The long drawn description of treasures in (i) is inconsistent with the character of Yakṣa as Kālidāsa had conceived him. Verse (ii) repeats what has already been stated in the cryptic phrase *Udayana-kathā-kovidagrāma-vṛddhāḥ*. The interpreter treats this *kathā* (fiction) as a fact by saying that Vatsarāja carried away the daughter of Pradyota. The next two lines refer to the fabulous story of a garden of golden palmyra trees and an elephant in Ujjayinī for the readers to believe them to be facts. In verse (iii), the interpolator tries to present an impressive picture of cavalry, elephantry and infantry in Ujjayinī and reveals in wild exaggeration. Kālidāsa is always true to life.

3. The two verses in the beginning of *Uttaramegha*, viz., *yatron-mattabhramara-mukharāḥ* ..., etc., and *ānandottham nayaṇa-salilam*..., etc., are interpolations, because the interpolator implies that the seasons of the earth are ever-blooming in Alakā. Then he jumps to the idea of lakes ever full of lotuses, and then to the ever-shining plumages of

peacocks and nights bright with perpetual moonlight, without any connection between them. The repetition of *nitya* is sickening to the reader. In the second verse, the interpolator's Yakṣa depicts the picture of Alakā as *Ānanda-Bhavana*—no sorrow, no pangs of separation, etc. The spirit of the verse runs counter to the central idea of *Meghadūta*, viz, *vipralambhaśṛṅgāra* of the lovers separated due to a curse and not *pranaya-kopa*. The separation from his beloved has emaciated the Yakṣa, and his heart is burning with grief; far different from the gay *yuvatis* of Alakā. The interpolator has turned the tragedy into a happy ending in the last two verses which too are interpolated.

Kālidāsa's *vipralambha-śṛṅgāra* in *Meghadūta* had a very moving effect. By introducing the vs., *śrutvā vārtāṁ jalada-kaḥhitām...*, the interpolator has demolished the palace of art built by Kālidāsa.—S.R.

250. Gupta, Dharmendra Kumar :—*Kālidāsasya Jivana-darśanam* (*Kālidāsa's Philosophy of Life*). (in Sanskrit)

Sāg., XVI, No. 4, 1971, pp. 337-341.

Kālidāsa has incorporated the essentials and peculiar features of Indian culture in his works. He considers human life to be a place for action and an opportunity for doing good deeds. The noblest message of the poet is firm belief in God which is the fundamental principle of Indian culture, and is conducive to the healthy and optimistic view of life.

Kālidāsa believed in the traditional four stages of life which he says were observed by the kings of Raghu's family (*Ragh.* I. 8). From among these, he has held house-hold life to be capable of benefiting all. Enjoyment is, no doubt, an essential part of life, but excessive indulgence in pleasures is destructive as illustrated by the fast life of king Agnivarṇa in Canto 19 (*Ragh.*).

For all-round development of life, it is essential to pursue the four objects of life (*puruṣārthas*). The first three (*dharma*, *artha*, and *kāma*) being essential for worldly existence, they should be pursued without allowing any one or two to disturb or hinder the pursuit of the remaining one or two (*Ragh.* X. 84 and XVII. 57).

Among moral principles, Kālidāsa enumerates truth, straightforwardness, sympathy, compassion, generosity, fortitude, tolerance, impeccability of character and self-control,

In his age, the ideal of kingship was imperialistic. In the course of the description of the lives of the kings of Raghu's family the poet is

shown an unusual ideal of those kings. They never left any work or plan before it was finished, they extended their empire to the shores of the seas, and aimed to attain heaven. They inflicted punishment in proportion to the gravity of crimes; they were punctual in rising and attending to their duties. They spoke little, but spoke the truth. They led expeditions of conquest for fame, and house-hold life for begetting progeny (for continuation of the race). With regard to the position of women, the views of Kālidāsa were liberal (*Ragh.* I. 5-7).

In short, the poet's philosophy of life consisted in *āstikya* (belief in God, spirituality and yet practicability).—S.R.

251. Jain, J.C. : -*The Importance of Vāsudevaḥiṇḍī.*

WZKS, XIX, 1975, pp. 103-116.

See Under Sec. XII B.

252. Jain, Kapoor Chand : -*Nāṭyotpattiviśayaka Jain Paramparā (Jain Tradition Related to the Origin of Drama).* (in Hindi)

JJVB, V, Pts. 9-10, 1979-80, pp. 290-293.

The author has discussed the various views of scholars about the origin of drama. According to Jain tradition the origin of drama is *daivika* and it was developed with the *abhinaya* of Pañca-kalyāṇakas of Tirthaṅkaras. It further shows the similarities between the Vedic and Jain traditions. According to Vedic tradition the origin of drama can be traced back to the Vedas. This article also shows the similarity of May-pole dance with Indradhvaja festival. Indradhvaja festival is also present in Jain tradition.—M.R.G.

253. Kedilaya, A. Shanker : -*Harihara and Śekkiḷār.*

AORM, XXVIII, No. 1, 1978, pp. 1-14.

Harihara, the Śaiva devotee poet of Kannaḍa can be compared with Śekkiḷār of Tamil. Harihara (HHR) was the son of Ārādhyā Brāhmaṇa, Mahādeva and his wife Śarvāṇī at Hampi. Ārādhyā Brāhmaṇas saw no difference between Hari and Hara. He is believed to have lived between 1160 and 1245 A.D. He had mastered Veda, Vedāṅga and almost all other branches of Sanskrit learning and was an accountant in the court of King Siṃha Ballāla of Dvārasamudra. He was a great Yogin and possessed miraculous powers. While explaining the accounts to the king on a complaint, he rubbed his hands in the air, and explained that he thereby extinguished the fire to the screen before the deity

Virūpākṣa at Hampi. The king was pleased and sent him to Hampi to serve the Lord for the rest of his life. He has composed *regale* (metre) poems on 63 Nāyanārs (Śaiva saints).

Śekkiḷār (SKR) (real name Aruḷmaḷidevar) was the son of a great scholar in the court of king of Toṇḍaimaṇḍala, and belonged to Kunrattūr, near Madras. Both he and his younger brother Balarāvāyar became well-versed in Tamil literature and Śaiva philosophy. Then Coḷa King Anapāya (Kulottuṅga II) employed him as his Chief Minister for his scholarship.

SKR was also a great devotee of Śiva. He constructed a temple named Tirunāgeśvaram at his native place Kunrattūr. He composed *Tiruttoṇḍar Purāṇam*, known as *Periya Purāṇam* at the king's request whom he had converted to Śaivism. He left his office and devoted himself to the service of Naṭarāja of Cidambaram. No miracles are attributed to SKR.

Just as HHR deviated from the traditional style of poetry, SKR also used a style simple and full of life, deviating from the older, majestic and stiff Sanskrit-ridden style. His epic is natural and democratic, without artificiality or exuberance of emotions. While SKR makes a simple narration of facts in his account of all the 63 Nāyanārs, HHR gives a poetic touch to these accounts. SKR was a minister and there is dignity and nobility of outlook expressed in his work, but HHR infused life by his saintly devotion and poetic inspiration to the matter of fact and sometimes insipid narratives of the biographies of the various Nāyanārs. —S.R.

254. Krishnamurthy, K. :—*Gleaning from the Gadyakarṇāṃṛta*.

JKU, XXII, 1978, pp. 1-13.

Gadyakarṇāṃṛta is a chronicle in classical Sanskrit prose, by Vidyācakravartin, eulogising the glory of the emperor Narasiṃha II of the Hoysala dynasty of Karnataka. In this paper, the author presents a study of this work chiefly on two aspects, viz., literary and historical. He also cites from Kannada works to emphasize the authenticity of this work. He claims that this work exclusively deals with the history of south India of the early thirteenth century.—A.C.D.

255. Krishnamurthy, K. :—*Pūrṇaghaṭa in Early Indian Literature and Art*.

OHRJ, XVI, Nos. 1-2, pp. 9-14.

See Under Sec. II.

256. Kulkarni, V.M. :—*Abhinavagupta's Contribution to Rasa-theory*.
BV, XXXII, No. 2, 1979, pp. 25-29.

Abhinavagupta's contribution to the *rasa* theory has the following characteristics :

- (i) A permanent depersonalised emotion lends itself to aesthetic enjoyment and becomes *rasa*.
- (ii) The *rasa* as well as its experience are not worldly because these are beyond the concepts of time and space.
- (iii) *Rasa* is always suggested and it cannot be expressed even in a dream.
- (iv) The state of aesthetic relish is a form of consciousness free from worldly preoccupations.
- (v) The experience of *rasa* is a private and personal experience.
- (vi) The *rasāsvāda* is akin to *Brahmāsvāda*, though there is considerable difference between these two experiences.
- (vii) *Rasa* is experienced only by a sensitive spectator (*sahṛdaya*) by identifying himself with the original character and undergoing all emotions felt by him.

Abhinavagupta is indebted to his predecessors for the different aspects of his concept of *rasa*. Accordingly, his *rasa*-theory was accepted by a number of latter rhetoricians, though it was also criticised by a few. — A.C.D.

257. Kulkarni, V.M. :—*Bhojās Śṛṅgāraprakāśa : Prakrit Text Restored*.
JOIB, XXIX, Nos. 1-2, 1979, pp. 27-36.

The author tries to restore a score of obscure *gāthās* from Bhoja's *Śṛṅgāraprakāśa*. The *gāthās* are obscure on account of corrupt readings and gaps either in the beginning or in the middle or at the end, or due to wrong presentation in the total disregard of the *gāthā* metre.—P.G.

258. Langer, Kenneth :—*Some Suggestive Uses of Alliteration in Sanskrit Poetry*.

JAOS, XCVIII, No. 4, 1978, pp. 438-445.

Certain suggestive devices like alliteration, assonance, paronomasia and *figure etymologica* have not been described in *Alaṅkāraśāstra*. These

techniques have been utilized to suggest an integral relationship between words sharing similar sounds. Strange it is because three distinct pre-classical traditions had imbued Indian authors with the notion that similar sounds may suggest that entities "represented" by the sounds are likewise similar.

1. Gonda in his *Stylistic Repetitions in the Veda*, has proven that alliteration, which semantically binds the words involved informs Vedic texts. 2. Religious authors laboured hard at binding seemingly disparate entities, processes etc., by an appeal to word-origins, this being based on the presumption that similar sound patterns were criteria for positing historical relation between words. And 3, is the theory that equates certain sounds with distinct entities to which they belong, the relationship being accepted as real, not symbolic.

RV 3.39.6 illustrates not only alliteration and paronomasia, but rhyme and homoteleuton. Other Vedic verses utilize alliteration and assonance to associate a subject with a verbal notion, e.g., *yayo 'si yavāsmad-dveṣaḥ*. Vocative frequently alliterates with imperatives. Numerous alliterating word groups, often etymologically paronomastic, create semantic bonds, e.g., *Śukreṇa śociṣā, Prāter jarethe jaraṇeva*.

Indian religio-philosophical texts, abounding in folk etymology, were intended to reveal internal ties between phenomena. As in Vedic, the classical *kāvya* also used alliteration and related techniques to serve a variety of ends. *Śṛṅgāraśataka* 39 proclaims that two things alone are worthy of man's attention – *yauvana* of women and *vana*. *Vairāgyaśataka* expresses dichotomy between *bhāryā*, *sundarī* and *darī*. Might Bharṭṛhari be suggesting that hidden within *vanam* and *darī* is the more attractive former?

In the end, the author says that alliteration, etc., are employed in Sanskrit *kāvya* not as word-plays for charming the ear, but as devices that reinforce and suggest a semantic bond between the words involved in alliteration, etc.—S.R.

259. Maan Singh : — *Daṇḍin and Later Writers*.

BV, XXXVIII, Nos. 1-4, 1978, pp. 60-65.

Daṇḍin has written three works, 1. *Kāvyaśāstra* on rhetorics which had impact on later *alaṃkārikas* who have referred to him or have cited from his work, e.g., Nṛpatuṅga in his *Kavirājamārga* in Canarese (9th cent.), and in *Siya-basa-lakara* (*Svīya-bhāṣālaṃkāra*) in Sinhalese.

2. *Dvisandhāna*, a poem in *double entendre* relating simultaneously the stories of the *Rāmāyaṇa* and the *Mahābhārata*, and

3. *Avantisundarī* (AS), a prose romance in elegant and graceful style. Only two fragments of it are extant *Avantisundarī* and *Daśakumāracarita* (DKC), the connecting portion is missing as is evident from the *Avantisundarī-kathā-sāra* (ASKS), a metrical summary of both under this title. The author of ASKS uses the word *ānanda* as a distinctive mark in the last stanza of each *Pariccheda* (except the VIII) and can be identified with Pañcaśikha mentioned by Bhoja and Hemacandra as having this characteristic.

AS is alluded to by Vāḍijaṅghāla (c. 963 A.D.) in his commentary *Śrutānupālinī* on *Kāvyaadarśa*, and Appaya Dīkṣita (end of 16th cent.) in his *Nāma-Saṃgraha-mālā*. Kalingarāja Sūrya cites the third prefatory stanza (13th-14th cent.).

Taruṇavācaspati calls DKC a *Prabandha* in his commentary on *Kāvyaadarśa*. Pūrṇasarasvatī (17th cent.) quotes the DKC while explaining *prārthanācātukāra* in *Meghadūta*. DKC has influenced Śrī Harṣa's *Naiṣadha-carita*, has been adapted by Canarese poet Caṇḍarāja and Telugu poet Ketana (both of 13th cent.), and by Gopināth in 609 śloka.

The prefatory verse of the anonymous *Pūrvapīṭhikā* (PP) of DKC is cited in Bhoja's *Sarasvatī-kaṇṭhābharaṇa*. As the PP contains several idioms and usages of Tamil, it was composed probably later on on the basis of Tamil and Telugu translations of DKC. Another *Pūrvapīṭhikā* by Bhaṭṭanārāyaṇa (11th cent.) also exists. Other epitomes of DKC are the anonymous *Daśakumāracarita-saṃgraha*, *Daśakumāra-kathā* of Gopinātha, *Mahārājādhirāja* and *Daśakumāra-kathā-sāra* of Appayāmātya. To the *Uttarapīṭhikā*, a 9th *ucchvāsa* is added by Padmanābha.

Daṇḍin's works have been widely popular and have exercised profound influence on later writers, though not found favour with rhetoricians. —S.R.

260. Maan Singh :—*Bāṇa's Indebtedness to Subandhu*.

VII, XVII, 1979, pp. 66-84.

Subandhu's *Vāsavadattā* had become widely famous by the time of Bāṇa, who pronounces it as an answer to the pride of poets. Bāṇa has composed his *Kādambarī* with a view to outweighing the romance in literary merit.

To fulfil this resolve he has modelled several of his motifs, expressions and descriptions on those of Subandhu and has infused into them a fresh spirit with his masterly literary talent.

Both the poets adopt a similar literary style, with the difference that Bāṇa is not too rhetoric in his style and so suits the subject-matter better. There are many similar motifs in their works.

This is followed by a long list of comparative passage from *Vāsavadattā* of Subandhu and *Kādambarī* and *Harṣacarita* of Bāṇa.—S.R.

261. Majumdar, M.R. :—*An Illustrated Ms. of Pañcākhyāna-Vārttika by Yashodhara in the Western Indian Style.*

BCGV, XX-XXI, 1976-77, pp. 62-68.

The writer informs of a manuscript of a translation of *Pañcatantra* in old Gujrati prose entitled *Pañcākhyāna-Vārttika* by Yashodhara. In the introduction it is stated that Viṣṇuśarman undertaking to teach the five ignorant princes of the king Amaraśakti of Mahilāropya, a town situated in Deccan, collects *Nītiśāstra* from different sources and writes five chapters, viz., Separation of Friends, Wining of Friends, Crows and Owls, Loss of Gains and III-considered Action. The book, a famous collection of *Nītiśāstra*, chiefly teaches the wise conduct of life through numerous stories of birds and animals which throw light on almost every corner of life. Though the book is in prose, yet the hints of *Nītiśāstra* are given in the form of poetry which covers a considerable part of the book. The main attraction of the manuscript is its illustrative nature.—A.C.D.

262. Meera, S. (Miss) :—*The Theory on the Development of Rasa in the Bhāvaprakāśana.*

AROM, XXVIII, Pt. 2, 1979, pp. 1-6.

Bhaṭṭanāyaka was the first to introduce Sāṃkhya elements in the elucidation of *rasa* realization.

The three *guṇas* of *sattva* (quiesence), *rajas* (vigour), and *tamas* (indolence) are normal constituents in the mind of a *sahṛdaya* (connoisseur). According to Bhaṭṭanāyaka, *abhidhā* is the only process which gives rise to the preponderance of *sattva* in the connoisseur. It results in generalization (*sādhāraṇīkaraṇa*) in which all impediments of the spectator or reader are removed and he identifies himself (becomes *bhāvaka*) of the literary process and enjoys *rasa*-realization through *bhojakatva*. This school is called *Bhaktivāda*.

Bhoja took up the Sāṃkhya element introduced by Bhaṭṭanāyaka and considered *abhimāna* (instead of *abhidhā*), the amour propore, to be the main factor in the development of the *rasas* which according to him, are the ramifications of the original *Śṛṅgāra rasa*. Bhoja's view finds close affinity in a view cited in *Bhāvaprakāśana* of Śāradātanaya (12th-14th cent.) from a work called *Yogamālā-saṃhitā*.

Śāradātanaya follows closely Bharata, Dhanañjaya and Bhoja and gives, as a special feature, the detailed information about the occurrence of *uparūpakas* in literature. In the development of *rasa* he cites from *Yogamālā-saṃhitā* which closely follows Bhoja and also gives different types of *tāṇḍava*, *lāsya*, *nṛtta*, *nāṭya* and *nartana*. *Śānta rasa* is omitted. Strong influence of Sāṃkhya philosophy is felt in this explanation.

Ahaṅkāra (self regarding instinct) becomes *sāttvika*, *rājasa* and *tāmasa* by the respective preponderance of the three *guṇas*. When slight imbalance in the being starts the functioning of the sense organs, the innate nature of the sense perceptory level is established, then it is called *tāmasa ahaṅkāra*. When the function goes up higher in the subtle level among *tanmātrās*, the *rājasa* quality acts through *ahaṅkāra* and is called *abhimāna* 'amour propore', ego.

Abhimāna when it acts through the sense organs, depending on the outside objects, obtains the nature of *rasa* like *śṛṅgāra*, etc. The distinctions in the *rasas* is due to the difference in the *vibhāvas*, etc.

Hereafter is explained the creation of different *rasas* in the *sahṛdaya* by the interaction of *vibhāvas*, *anubhāvas*, and *vyabhicāribhāvas* in conjunction with the *sthāyī-bhāva* and in combination of the *guṇas*.—S.R.

263. Mishra, A. :—*Sanskrita Rūpakāṇ meṇ Pratināyaka-Śāstriya, Sānskr̥tika Svarūpa* (Counter-Hero in the Sanskrit Rūpakas : A Literary and Cultural Study). (in Hindi).

JGJKSV, XXXV, Pts. 1-2, 1979, pp. 181-196.

It deals with a literary and cultural study of *pratināyaka* (Counter hero) in Sanskrit *rūpakas*. The author tries to trace the origin of a *pratināyaka*-like character in the *R̥gveda*. It also presents a critical and comparative study of its development in Sanskrit literature as stated by different acāryas of dramaturgy.—M.R.G.

264. Mishra, Ram Kishor :—*Chando-nirūpaṇa*.

MUSRJ, III, No. 1, 1978, pp. 43-50.

The word *chanda* is derived from the root *chad* 'to cover, to conceal' because it covers *rasa* (sentiment), *bhāva* (emotion) and *varṇya-viṣaya*

(the subject to be expressed), or it may be derived from the root *chadi* 'to please, to gladden', because it pleases or delights the mind of the reciter, listener or reader. Some derive it from the root *cadi* 'to gladden.' Yāska derived it from *chad* (*chandāmsi chādanāt*, Nir. 7.12).

Chanda is generally used in the sense of metre, Veda, desire, free will, etc. Since the language of the Veda is free and not bound by hard and fast rules of grammar or prosody, Veda is called *chandas*. In such cases, Pāṇini had to say *bahulam chandasi* at several places where the Vedic words did not conform to his *sūtras*. *Chanda* covers up the feelings, sentiments, and moves at will. It embraces all kinds of subjects.

In the beginning, when a man of taste noticed that a certain expression was pleasing to the mind, he called it *chanda*. On observing such expressions in the Veda, the *Ṛṣis* began to regularize them by fixing the numbers of their syllables and give names to them. The names of such *Ṛṣis* are given in the *Chandaḥ-sūtra* of Piṅgala, three of whom, Krauṣṭuka, Yāska and Tāṇḍī are Vedic, and Saitava, Kaśyapa, Śākalya, Rāta and Māṇḍavya are of popular speech.

In the *Rgveda*, we find the statement *akṣareṇa mīmate sapta-vāṇīḥ* 'They measure seven expressions of speech by (the number of) syllables', i.e., they have fixed the number of syllables in a *chanda*. Numerous quotations are cited from the Vedas, Brāhmaṇas, Upaniṣads, Prātiśākhya, Anukramaṇis, poetic works and lexicons to show the explanation of *chanda* from the root *chad* in its different meanings 'to cover, to please, to gladden, etc'.—S.R.

265. Mittal, Madhubala :—*Śrī Harṣa kī Nāṭya-kṛtiyon meṁ Prakṛti-citraṇa* (*Depiction of Nature in the Dramatic Compositions of Śrī Harṣa*). (in Hindi).

MUSRJ, III, No. 1, 1978, pp. 35-42.

In *Nāgānanda* (NN) and *Ratnāvalī*, the natural scenery is part of the plots of these plays of king Harṣa. In these two dramas, the beauty of nature appears in its full glory.

The plots of *Ratnāvalī* (RV) and *Priyadarśikā* (PD), revolves round the king's palaces. Therefore, for the sake of free play of love, the poet had to confine his nature description within the limits of royal gardens and bowers. But the plot of *Nāgānanda* freely moves around the open atmosphere of the Malaya mountain and the poet had no

restraint on his imagination. Here his description of natural beauty manifests the exquisite charms of time and place.

In *Ratnāvalī*, the description of nature has been helpful in the development of the plot. In the arboal and floral surroundings of the garden, the poet has been able to give expression to the inner feelings of human mind. Here the natural scenery has been made to serve as an excitant of love's desire in the lovers.

The poet's keen power of observation is seen in his description of the gradual spread of darkness (*RV*, 3.7) and mid-day of summer (*PD*, 1.12). The king Udayana while walking with the Vidūṣaka in the garden, admires the beauty of the *Bakula* tree (*RV*, 1.16). In Act IV: Udayana says that the rising flames of fire that has enveloped the palace, can do me no harm when my heart has already been consumed by the flames of love (4.16).

On reaching the Malaya mountain, Jīmūtavāhana is struck by its beauty and exclaims, "Here flows the sap of sandalwood trees broken by the wild elephants as they rub their temples against them. Here the vaults of caves are resonant with the dash of breakers. Here the rocks of pearly feldspar bear the red foot-prints of *Siddha* women walking on them. Malaya hills (*NN*, 1.9) indeed, are a fine resort, and fill my mind with great excitement."

In this way there are numerous instances of descriptions of natural beauty.—S.R.

266. Moghe, S.G. :—*Citations from the Daśarūpaka of Dhanañjaya in the Commentaries on Sanskrit Dramas.*

JOIB, XXVIII, No. 2, 1978, pp. 7-12.

The text of *Daśarūpaka* of Dhanañjaya has been published several times such as, with commentary by Dhanika ed. by T. Venkatacharya, Adyar Library and Research Centre, Madras. In this article the writer examines the utility of the commentaries on Sanskrit dramas for reconstructing and correcting the corrupt text of *Daśarūpaka*. Five commentators, viz., Rāghavabhaṭṭa on *Śākuntalam*, Ghanaśyāma on *Uttararāmacaritam*, Pūrṇa Sarasvatī on *Mālātī-mādhavam*, Abhijñāna *Śākuntala-caricā* of the anonymous author from Kerala and Raghunātha on *Vikramorvaśīyam* have been taken up for discussion. The writer points out that the readings recorded by these commentators are different from *Daśarūpaka* and at times some of the sentences presented or recorded are totally absent.—N.K.S.

267. Nandi, T.S. :—*Bhāmaha II*, 61-62.

Vid., XXII, No. 1, 1979, pp. 8-11.

The writer discusses the difficulty pointed out by Tātācārya who, in explaining the *Kāvyaśāstrakāra* of Bhāmaha, observes that some portion is missing between the verses 61 and 62 of Ch. II for which it seems too difficult to give a thorough explanation in accordance with the spirit of Bhāmaha who hardly leaves a scope for any type of fault in a literary piece. The author suggests a change in the sequence of order of these two *Kārikās* which might have unknowingly been changed by the scribe. Only by doing this, the difficulty in the meaning of these two *Kārikās* would be removed. This type of change in order of a traditional text had already been practised by some scholars of repute like Śrīdhara, the great commentator of Śrīmad-Bhāgavata, in order to find out a clear meaning in accordance with the context.—A.C.D.

268. Nandi, T.S. :—*Kālidāsa and Some Alankārikas of the Creative Period*.

Vid., XXXII, No. I, 1979, pp. 19-32.

Attempts to consider critically the place Kālidāsa held in the works of some *alankārikas* belonging to the creative period of Sanskrit literary criticism. The literary critics such as Bhāmaha, Daṇḍin, Udbhata, Vāmana, Rudraṭa, Ānandavardhana, Abhinavagupta, Kuntaka, Mahima, Kṣemendra, Dhanañjaya and Dhanika have been discussed. Views how Bhāmaha showed reluctance while appreciating Kālidāsa's *Meghadūta*; Vāmana was the first to be happy with Kālidāsa; Abhinavagupta felt extra-ordinary pleasure in referring to Kālidāsa and his trend was followed by Kuntaka, Mahima and Kṣemendra.—N.K.S.

269. Narasimhachary, M. :—*Śrī Appaya Dikṣita and His Proficiency in Telugu*.

AORM, XXVIII, Pt. 2, 1979, pp. 1-4.

Appaya Dikṣita (1520-92 A.D.) is one of the greatest latter-day *advaitin* and polymath of South India. He also appears to have been a great lover of Telugu. His mastery over Telugu language and literature is reflected in some of his works.

Dikṣita refers to some of his patron kings like Cinna Tamma, Cinna Bomma and Veṅkaṭapati Deva Rāya in his works. These rulers, especially the last one, were great patrons of Telugu poets. It is quite probable that Dikṣita, during his stay in Andhra Pradesh, was impressed by the

sweetness of the Telugu language, and learnt it well enough to appreciate the well-known Telugu classics.

In a verse attributed to him, he says that he was born in Andhra (Telugu) and Andhra (Telugu) *bhāṣā* was his mother-tongue. Again, commenting on the expression — *ya evaṁ gavāṁ nivartane prabhavati sa eva Dhanañjayaḥ* occurring in *Amaruśataka* and quoted in his *Kuvalayānanda*, Dikṣita observes that it is a well-known proverb of Telugu people. This gives clear indication of his deep knowledge of Telugu. His scholarship in Telugu can also be cited from the *Citrāmīmāṃsā*. For, one of the varieties of *ullekha*, he cites a verse, probably his own composition, extolling the vanquisher of Bali, which appears to be a close adaptation, if not exact translation, of a verse from Potana's (15th cent.) Telugu *Bhāgavata* and in which the words of Potana like *ravi*, *chatra*, *ratna* and *urassthala* are retained. It may be observed that Potana's *Bhāgavata* supersedes all classics in Telugu literature in its emotional outpourings and sweetness. Appaya Dikṣita must have been profoundly influenced by it.—S.R.

270. Nayak, C.J. :—*Weapons in the Nāṭyaśāstra*.

JOIB, XXIX, Nos. 1-2, 1979, pp. 1-9.

The third *adhyāya* of the *Nāṭyaśāstra* deals with the weapons of Viṣṇu and Indra, and the ninth deals with the weapons to be represented by *Śikhara* (hand). In the tenth *adhyāya*, the four *Karaṇas* relating to the bow and the four ways of discharging missiles are mentioned. In the thirteenth *adhyāya* instructions are given how to represent objects like *carma*, *karma*, weapons, and *dhyaja*, in accordance with dramatic conventions. In the twentyfirst *adhyāya* measurements of different weapons are prescribed. The various weapons are :—*aṅkuśa*, *asi*, *bhiṇḍi*, *cakra*, *cāpa*, *dhanuṣ*, *gadā*, *khaḍga*, *kunta*, *paṭṭasa*, *prāsa*, *śakti*, *śara*, *śataghni*, *śūla*, *tomara*, *vajra*, and *yaṣṭi*. The author tries to identify and describe the above weapons. He also refers to the views of other scholars like T.A. Gopinath Rao, H.D. Sankalia, Gustav Oppert, etc.—P.G.

271. Pandey, Ramjiyavan :—*Kālañjara ke Vismṛta Rūpakakāra Vatsarāja ki Tithi Nirdhāraṇa* (Fixing the Date of Vatsarāja—the Forgotten Dramatist of Kālañjara). (in Hindi).

JGJKSV, XXXV, Pts. 1-2, 1979, pp. 197-202.

Vatsarāja had written on uncommon types of the *rūpakas* like *Dima*, *Ihāmṛga*, and *Samavakāra*. While discussing the date of Vatsarāja, the

author presents different literary and historical evidences and puts him sometimes between the 12th and 13th cent. A.D.—M.R.G.

272. Pandeya, Usha :—*Kālidāsa dvārā Saṅketita Śabda-vyutpattiyān* (Etymologies hinted at by Kālidāsa). (In Hindi).

MUSRJ, 3, No. 1, 1978, pp. 75-82.

1. *Gandhamādana* literally means 'intoxicating with its fragrance or scent, cf. *sugandhir gandhamādanaḥ* (Kum. 6.46).
2. *Lokāloka* lit. 'partially visible and partially invisible'. Kālidāsa, too, explains it like that.
3. *Gaurī-śikharam* 'peak named after Gaurī'. cf. *prathitaṁ tadā-khyayā jagāma Gaurīśikhiraṁ śikhaṇḍimat* (Kum. 5.7).
4. *Rāmagiri* 'mountain associated with Rama's stay'. cf. *Raghupatipadair aṅkitaṁ mekhalāsu* (Megh. 1.12).
5. *Āmrakūṭa* 'clump of mango trees'. cf. *pariṇata-phala-dyotibhiḥ kānanāmraiḥ* (Megh. 1.18).
6. *Gandhavatī* 'having fragrance'. cf. *kuvalaya-gandhibhir gandhavatyāḥ* (Megh. 1.37).
7. *Alakā* lit 'having locks of hair'. cf. *yā vaḥ kāle vahati muktā-jāla-grathitam alakam* (Megh. 1.66).
8. *Madhurā* lit. 'sweet-looking'. cf. *madhurāṁ madhurākṛtiḥ* (Ragh. 12.28). Kālidāsa perhaps meant that it was founded by sweet-looking persons.
9. *Viśālā* 'extensive or prosperous'. cf. *śrī-viśālāṁ viśālam* (Megh. 1.32).
10. *Trivikrama* 'one whose valour pervades the three quarters, cf. *tiryag ūrdhvam adhasṭāc ca vyāpako mahimā hareḥ* (Kum. 6.71).
11. *Candraḥ* 'that which shines or delights,' from root *cand* 'to shine, to please'. cf. *yathā prahlādanāc candraḥ* (Ragh. 4.12).
12. *Durgam* 'difficult of access'. cf. *durgāṇi durgamāṇy āsan* (Rag. 17.52).

13. *Sārasa* 'who sings sweetly' (*sa-rasam*). cf. *sārasaiḥ kala-nirhrādaiḥ* (*Ragh.* 1.42); *mada-kalam kūjitaḥ sārasānām* (*Megh.* 1.31).
14. *Suparṇa* 'having beautiful wings'. cf. *hema-pakṣa-prabhā-jālaḥ gagane ca vitanvatā* (*Ragh.* 10.61) etc. – S.R.
273. Pandya, Vijay :—*Freudian Psycho-analytic Basis of the Dream-Vision in the Svapnavāsavadattā – A Note.*

Vid., XXI, No. 1, 1978, pp. 29-34.

Bhāsa provides, albeit unconsciously, a psycho-analytic basis to the Dream-Vision in his *Svapnavāśavadattā*, anticipating as if Freudian psycho-analytic approach towards dreams.

According to Freud, 'Dream is a form of thinking which is experiencing in the form of hallucinations due to somatic stimuli during sleep.' Along with somatic stimuli, what Freud terms as Day's Residues, i.e., the impressions or allusions to an event of a previous day also formulate a dream. He also writes "When a man has lost someone dear to him, for a considerable period afterwards he produces a special type of dream in which the remarkable compromises effected between his knowledge that that person is dead and his desire to call him back."

On conscious level Udayana believes that Vāsavadattā is dead : has not been able to forget her; always has an acute longing for her; wishes her alive, not dead. This hidden wish surges forward, breaking the barriers of his knowledge that she is dead, in the *pramadavana* in his conversation with Vidūṣaka, he gives expression in an unguarded moment while awake as if she was alive. This *pramadavana*-episode took place on the day previous to the Dream-Vision day. Freud says, "In every dream we may find some reference to the experiences of the preceding day." This repressed wish of Udayana got fulfilled in the dream which he had on the following day. – S.R.

274. Paraddi, Mallikarjun :—*Legal Interpretation in Kālidāsa.*

JKU, XXII, 1978, pp. 28-39.

See Under Sec. VIII.

275. Raja, K. Kunjunni :—*Dhvanyālokaśaṃgraha.*

AORM, XXIV, Pt. 2, 1973, pp. 1-40.

It is an informative study alongwith an English translation and

brief notes with the original text of *Dhvanyāloka-saṃgraha*, a metrical commentary on the *Locana* of Abhinavagupta, a detailed commentary on *Dhvanyāloka* of Ānandavardhana. The name of the author of this treatise is unknown. This work, though based on *Locana*, sheds light on a number of important problems specially connected with the theory of *dhvani*. Unfortunately, it covers merely the first two *Uddyotas*.—A.C.D.

276. Rama Bai, E.R. (Mrs.) :—*Some Gaps in the Yātrā-prabandha-kāvya of Samarapuṅgava Dikṣita.*

AORM, XXVIII, No. 1, 1979, pp. 1-6.

Samarapuṅgava Dikṣita, an Atharvayajvan, was the younger son of Śrī Veṅkateśa and Anantāmmā of *Vādhūla gotra*. He has composed the *Campūkāvya* known variously as *Tīrtha-yātrā-prabandha*, *Yātrā-prabandha* and *Samarapuṅgava-campū*. It is a travelogue based on the pilgrimage tour of his elder brother Sūryanārāyaṇa. The references to the Andhra chief Maka and his court and to the famous Appaya Dikṣita help us in placing him in the 2nd half of the 16th and 1st half of the 17th century.

Starting with a lengthy description of the capital Vaṭavana, his birth-place, the author describes Kāñcī, Puṇḍarikapuram (Cidambaram), Śvetāraṇya and other places and back to Vaṭavana.

After visiting some more important places in S. India like Hallakādri (Tiruttani), court of Maka, Tirupati etc., he describes the rivers Kṛṣṇaveṇī, Bhīmarathī, city of Ujjayinī, and the rivers Nirvindhyā, Carmaṇvatī, Mandākinī, Yamunā, the city of Mathurā, Prayāga, Vārāṇasī, etc.

At the end Rama Bai has tried to supply a few missing portions of the printed text up to *Āśvāsa* 6 from a paper-manuscript of the work.—S.R.

277. Rama Bai, E.R. (Mrs.) :—*The Nava-ratna-śuddhi—A Brief Analysis.*

AORM, XXVIII, Pt. 2, 1979, pp. 1-4.

Navaratna-śuddhi, a short treatise of 31 *anuṣṭubh* stanzas, of unknown authorship, deals with the purification of nine precious gems—*vajra* (diamond), *māṇikya* (ruby), *marakata* (emerald), *vidrūma* (coral), *muktā* (pearl), *nīla* (sapphire), *gomedaka* (sardonyx), *puṣyarāga* (topaz), and *vaidūrya* (Lapis Lazuli) mainly for medicinal purposes by chemical processes. Its date is not known.

The defects in these gems are enumerated in the beginning, their collective purification is explained; then the difference of time needed in the case of the diamond is noted. The method of calcination of each gem with the specific mention of *mūṣā* (crucible) and *puṭa* (type of oven) are then given.

There are many works like *Rasa-ratna-samuccaya* by Vāgbhaṭa, *Rasa-sāra* by Govindarāja and *Rasa-hṛdaya-tantra* by Govindabhagavat-pāda.

The first two verses mention places of origin and the general defects of gems like *bindu*, *rekḥā* and *grabha-bhava*. In the next few verses are enumerated certain ingredients as *śamī*, *punarṇavā*, etc.

It has to be noted that this work mentions urines, *kṣāras* and *amlas* that are to be used for each gem separately. The present treatise, however, differs from the standard texts regarding the processes of purification of gems, ingredients.—S.R.

278. Sastri, K.K. Dutta :—*Bengal's Contributions to Sanskrit Literature*.

OH, XXI, No. 1, 1973, pp. 57-76.

A detailed survey of Bengal's contribution to different branches of Sanskrit literature such as Kāvya (both in metric and prose forms), *nāṭaka*, poetics, metrics, lexicons, grammar, medical sciences, etc. has been given. The author has also listed various Sanskrit periodicals which were published in the early part of this century and some of them are still appearing regularly even today. The author has given an useful and informative bibliography on the subject.—D.B.S.

279. Satya Vrat :—*On Some Readings in Kundamālā*.

VII, XVI, Pt. 1, 1978, pp. 47-54.

The paucity of manuscripts of the play *Kundamālā* and the absence of the Sanskrit (Skt.) rendering of Prakrit (Pkt.) have resulted in perpetuating patently questionable readings (Nṛsiṃhadeva Śāstrī's Edition used).

Some readings owe their genesis to faulty Skt. rendering, e.g., (i) p. 23; Pkt. *sāṇa-majjha-gadāe* into Skt. *śayana-madhya-gatāyāḥ* is at variance with the context. It should be *sva-jana-madhya-gatāyāḥ*. (ii) p. 47; Rendering of *viṣṭi* into *vīksate* is absurd. It should be *vījayati*. (iii) In verse II. 1; the plural *padimallā* should not have been kept plural in Skt. *pratimallāḥ*, but should have been changed to dual *pratimallau* like all other plurals. (iv) p. 75; Rendering of *tāpasa-sāddheṇa* into Skt.

tāpasa-sārdhdhena is a mistake. It should be *tāpasa-sārthena*. (v) p. 118; *tapovanam pavisad iti* into Skt. *tapovanam praviśatīti* runs counter to the sequence of events. It should have been rendered into past tense as *tapovanam prāviśad iti*, which is obviously the appropriate Skt. rendering.

Sometimes the Pkt. passages, too, have to be emended according to their suitability to the context, e.g., (i) p. 145; *paṇāa-kovidassa* is rendered as Skt. *praṇaya-kovidasya* which is absurd in the situation, where *praṇaya-kopitasya* is the appropriate word required. Therefore, the Pkt. expression should be emended to *paṇāa-kovidassa*. (ii) p. 178; *kalā-damsaṇā āgadā* into Skt. *kalā-darśanau*. But instead of 'endowed with skill' in music, the better expression would have been *kalā-damsā*=Skt. *kalā-darśakau*, 'displayers of skill' in music.

Not only in Pkt., but corrupt readings in Skt. also require correction, e.g., (i) In verse IV. 1, *vidurat* should be corrected to *viduram* (ii) In verse IV. 18, *yā* in the second line should be corrected to *yaḥ* (masculine) because it refers to *jana* in the 2nd *pāda*, and not to *Janaka-duhitṛ* in the first *pāda* etc. In this way author has given several examples.—S.R.

280. Satya Vrat :—*Kumāradāsa's Indebtedness to Kālidāsa*.

VII. XVII, 1979, pp. 28-38.

Next to Vālmīki, Kālidāsa has exercised powerful influence on Kumāradāsa (KuD) in his poem *Jānakīharaṇa* (JH). JH is deeply indebted to *Raghuvamśa* (Rag.) in verbal reminiscences, ideas, idioms and phrases, and follows the *Rāmāyaṇa* part of *Rag*. Like *Rag*, KuD has prefixed the Rāma story with an account of Daśaratha's life including his hunting expedition which bears striking resemblance with that of *Rag*. It is illustrated with descriptions and quotations from both in footnotes.

The woeful miseries of deities, terror-struck by Rāvaṇa in Canto II of JH shows an admixture of the relevant parts of Canto X of *Rag*. and Canto II of *Kumārasambhava* (Ku.). The description of spring in Canto III of JH has its counterpart in *Rag*. IX. 24-47, especially in *Ku*. JH opens like *Rag*. and *Ku*. in its allusion to the progress of the sun to the northern quarters at the advent of spring, but represents the sun as indigent priest resorting to Kubera for riches, whereas Kālidāsa represents him as *śaṭha-nāyaka* deserting the *dakṣiṇa-nāyikā* (Southern quarter). Beauty of morning is based on that described in Canto V of *Rag*. In sending Rāma to defend the sacrifice of Viśvāmitra, Daśaratha hesitatingly accedes to the sage's wish, but sheds tears at the departure of his children in *Rag*. KuD eschews any reference to weakness on the part of Daśaratha.

Rāma's encounter with the Paraśurāma is given on the same lines as in *Rag*. The impatience of city damsels to have a glimpse of the newly wedded Rāma corresponds to the onrush of the ladies to see the entry of Aja with Indumatī in the town.

In this way the writer of the article goes on giving parallels and lastly says that the description of Rāma's journey through air to Ayodhya (*JH* Canto XX) has an unmistakable impress of the corresponding portrayal in *Rag*. Canto XIII.—S.R.

281. Sharma, D.D. :—*Vāsavadattā—the Most Popular and Multidimensional Woman Character of Sanskrit Drama*.

VIJ, XVII, 1979, pp. 39-48.

The romance story of Udayana, king of the Vatsas and Vāsavadattā (Vās.), the daughter of Caṇḍa Pradyota of Ujjayinī, has caught the imagination of Sanskrit dramatists down the ages. Guṇāḍhya was the first to place Vās. on a high literary plane in his *Bṛhatkathā*. Next to him in this respect was the dramatist Bhāsa in his *Svapnavāsavadattam* (*Svapn.*). Later on, the theme was adopted by Anaṅga Harṣa in his *Tāpasa-vāsavadattam*, and by Śūdraka in his *Vīṇā-vāsavadattam* and again by Śrī-Harṣa in his two dramas *Priyadarśikā* and *Ratnāvalī*.

Vās. is the first and the foremost heroine appearing on the firmament of Indian theatre. Her personality is drawn from real life. She had inherited all the good qualities and noble disposition of a princess—lovely, gay, humble, honey-tongued, clever, bashful and virtuous. King Udayana was his teacher in *vīṇā* playing during his captivity by Pradyota. He was so charmed by her beauty that he considered his captivity as a blessing in disguise. She is the symbol of romantic love.

In *Svapn.* and *Tāpasa-vatsarājam* (of Anaṅga Harṣa), she is the self-sacrificing ideal of a chaste and devoted wife, ready to bear any suffering for the sake of her husband. In the royal palace of Magadha, she had shown unique patience and restraint in her disguised stay by not giving the slightest occasion which could result in cancellation of Padmāvatī's marriage with Udayana. There were occasions, at least in *Tāpasa*, where she could have expressed her sorrow and suffering, but she bore them all with resignation. Her nobility is evident in loving Padmāvatī, her co-wife as her sister.

Her later life as the aging and senior queen is graphically depicted in Śrī Harṣa's *Priya*. and *Ratna*. in which she has been reduced to a type lacking in the original traits of Vās. There are references to her jealousy towards her co-wife. It was the stage of her life in which there

could not be the glamour of maddening beauty or passionate love, or zeal for sacrifice. Her intent at this stage was to safeguard her love. Śrī Harṣa knew the psychology of senior queens and consequently court intrigues which he wanted to highlight in his plays. The jealousy and cruelty of Vās. towards the two maidens is as natural and emotional as her love and sympathy for them.

The above analysis of Vāsavadattā's character by different dramatists of different ages, shows the variation in the depiction of her character as ranging from a generous sacrificing lady to a mere jealous woman is more or less the story of rise and fall of the Sanskrit drama itself. In the hands of Harṣa, the noble and high-spirited Vāsavadattā loses much of her grace as witnessed in Bhāsa's dramas. —S.R.

282. Sharma, Nishanand : —*Jaina Vāṅgamaya meṅ Śikṣā ke Tattva (Factors of Education in Jain Literature). (in Hindi).*

Jant/ JSB, XXXII, No. 1, 1979, pp. 19-22.

The scholars of Jain tradition have contributed, in almost every branch of learning, a vast literature. Despite the fact, Jain literature is still in a state of neglect mainly because of the indifference of the Jain monks themselves, though several other factors may also be ascribed to this matter. It would be better to make attempts towards research, on different topics, of this vast ancient literature so that it might be able to catch sight of the society which may be amply benefitted by its knowledge that suggests solution of the problems arising not only in day-to-day life but also in the way to salvation. —A.C.D.

283. Sharma, Vishnudatt : —*Ācārya Śrī Kṣemendra : Jīvana-paricaya tathā Vyaktitva (Ācārya Śrī Kṣemendra : His Life and Personality). (in Hindi)*

MUSRJ, III, No. 1, 1978, pp. 57-65.

Kṣemendra is known as the founder of the unique poetic school of *aucitya*. He was a poet of versatile genius and a prolific writer. He has written profound works on prosody, rhetorics, poetics, *nīti* (morality), etc. He was not only an arch poet, but also a dramatist, story-writer, historian and lexicographer.

Though no definite date of his birth is known, his date can be inferred from his works. In *Aucitya-vicāra-carcā* and *Kavi-kaṇṭhābharāṇa* he has referred to king Anantarāja who ruled from A.D. 1022 to 1063 when growing weak, he abdicated in favour of his son Kalaśa (1063-1089).

He was born in Kashmir. Prakāśendra was the name of his father, Sindhu, of his grandfather, Yogendra, of his great-grandfather, and Narendra, of his great-great-grandfather, who was a minister of king Jayāpīḍa. The name of his brother was Cakrapāla. His father was a Śaiva. He too was a Śaiva first, but was converted to Vaiṣṇavism by his *guru* Somācārya.

Kṣemendra had studied different branches of knowledge from various preceptors and teachers. His second name was Vyāsadāsa. One of his close friends was Ratna Siṃha who had left his son Udaya Siṃha with him while going towards Sopur on pilgrimage.

Somendra, his son, has been wrongly identified with some Somadeva, the author of *Kathāsaritsāgara*, but the latter was a different person. Kṣemendra has written the voluminous work, *Bodhisattvāvadāna-kalpalatā* of 108 *pallavas* (stories), the last *pallava* being written by his son on father's death. It is monument of his religious tolerance, for, being a Śaiva, he wrote in eulogy of Buddhism. Although the political situation was disturbed and vitiated by intrigues, and people discontented and in despair, it is a marvel that he could produce so many works of intrinsic value.

It is surmised that *Bṛhatkathāmañjarī* was written in A.D. 1037, *Samayamāṭṛkā* in 1050, *Avadānakalpalatā* in 1052, and *Daśavatāra-carita*, his last work in 1066 A.D. He was most probably born in 990 and died in 1077 A.D.—S.R.

284. Shastree, Keshavaram K. :—*Influence of Sanskrit on Gujarati Language and Literature.*

JOIB, XXIX, Nos. 1-2, 1979, pp. 18-26.

From the time of Hemacandra, i.e., the later half of the 12th century A.D. to the former half of the 15th century A.D., Sanskrit words paved their way in the Gujarati literature in their original form and/or in corrupted form which was quite independent non-prakritic mode. The Jain authors, however, were still using old forms of the Apabhraṃśa nature, but the prose was highly influenced by Sanskrit loans. The author illustrates the above point by quoting many passages from the Gujarati language belonging to different stages.

The *Rāsa* and other literary forms developed chiefly in the stage of the Uttara-Gurjara Apabhraṃśa and these were devoid of the classical Sanskrit metres with the exception of some later Phāgu poems of the early Gujarati period. The local melodious singable metres are common up to the present times. However, the poetic nature was quite on the

lines of Sanskrit. Modern authors have written a number of plays in classical Sanskrit style leaning towards western trends.—P.G.

285. Shastri, Satya Vrat :—*Mahimabhaṭṭa's Criticism of the Concept of Dhvani*.

BV, XXXIX, No. 1, 1979 pp. 45-46.

The writer discusses some points of criticism of *dhvani* by Mahimabhaṭṭa, an *abhidhāvādin*, who created a problem for the rhetoricians as well as for the grammarians. According to Mahimabhaṭṭa, a word has no power other than *abhidhā*, and other connotation in a word is suggested by *kāvayānumiti*. *Vyañjanā* or *dhvani* is an imitation of the grammarian's concept of *sphoṭa*.—A.C.D.

286. Shukla, Rama Kanta :—*The Influence of Kālidāsa on Raviṣeṇa*.

JGJKSV, XXXIV, pts. 1-2, 1978, pp. 103-117.

Jaina Ācārya Raviṣeṇa (7th cent.), contemporary of Bāṇa, was a versatile genius and a very gifted writer. In the *Padmapurāṇa* (PP), a work equally of literary and religious merit, while depicting the story of Rāma from his own angle of vision, he has infused the elements of Jaina philosophy into it, and ornamented it with figures, metres, descriptions and epigrams creative of *rasa*.

While influenced by Bāṇa, he adopted his phraseology verbatim, but he seems to be a genuine *kavi* when he borrows Kālidāsa's ideas, modifies them and changes the phraseology so that they reflect only some resemblance with Kālidāsa. Kālidāsa's description of Himālaya (Ku. I. 1) bespeaks infallible impact on Raviṣeṇa's description of Sumeru, as spanning the sky like a measuring rod (PP. 3.36). Mandodarī is *sṛṣṭir aparā* like Śakuntalā because she was created by assembling the entire *lāvanya* of the world. Kālidāsa's simile of *maṇi-sūtra* evokes the same image in PP. 1.20, and the simile of *dīpa-śikhā* is reflected in the emergence of Candralekhā. Kekasī follows her husband as did Dilīpa follow the Nandinī. Pārvaṭī counts the lotus petals out of modesty, Añjanā scratches the foot-nails with her fingers.

In this way, the author has quoted several passages which can be appreciated only by comparing the original texts of both the poems.

—S.R.

287. Siegfried Liemard :—*Tamil Literary Conventions and Sanskrit Mukataka Poetry.*

WZKS, XX, 1976, pp. 101-110.

The writer attempts to elucidate some problems of classical Sanskrit and Prakrit poetry from the point of view of poetic tradition of the Tamil *muktaka* (*akappuruḷ*-private world). After a thorough examination and discussion of a number of illustrations, the author finds it too difficult to arrive at a conclusion whether this tradition originated with a particular group of Aryans or non-Aryans or it was the result of amalgamation of these different traditions.

It is evident that in the field of Sanskrit and Prakrit poetry, the *muktaka* forms its own branch. It is essentially different from the *sargabandha*. Later, these two helped create *mahākāvya* through mutual contact. Possibly, the *muktaka* poems which are abundantly written in Prakrit language, discent from Dravidian patterns. Probably some text, exclusively dealing with *kāvya* and *muktaka* like *Nāṭya-śāstra*, might have existed earlier and was lost afterwards. Perhaps there was some attempt to help create relationship between the Tamil and the Old and the Middle Indo-Aryan traditions.—A.C.D.

288. Sternbach, Ludwik :—*Unknown Verses Attributed to Kṣemendra.* Rm., IX Nos. 1-2, 1977, pp. 1-148.

It deals with those unknown verses of Kṣemendra which were saved from being destroyed. Most of these verses seem to be Kṣemendra's and only a part of those were, probably, wrongly attributed to the author. Out of the 39 works which are supposed to be written by Kṣemendra, twenty are unknown to us. Some fragments of Kṣemendra's unknown writings are presented in the *Aucityavičārarcā*, the *Kavikaṇṭhābharana* and the *Suvṛttatilaka* and in classical and younger *Subhāṣitasamgrahas*. These sources quote 415 verses which throw light on his literary activity.—M.R.G.

289. Thaker, J.P. :—*The Guṇamandāramañjarī, An Ākhyāyikā by Raṅganātha.*

JOIB, XXVIII, No. 1, 1978, pp. 37-40.

One manuscript of *Guṇamandāramañjarī* (GMM) by Raṅganātha, son of Bālakṛṣṇa sūrī and grandson of Raṅganātha of Śrīmbekar family, exists in the Oriental Institute of M.S. University, Baroda. It was composed in V.S. 1708 and copied in V.S. 1710 (A.D. 1654). It narrates a very interesting story of the exploits of Vīrasenavarman, son

of king Rāghavasena-varman and his elder queen Guṇamañjarī. The younger queen Vilāsavatī poisoned the mind of the king against Guṇamañjarī and got her condemned to death. But the minister Dharmadhvajagupta concealed the pregnant queen in his house. When the child was born, he was named Virasenavarman. When the boy reached the age of 10, the minister introduced him to the king as his brother's son. Pleased by the valour of the boy who killed a boar that was destroying the forest, the king conferred on him the lordship of a thousand horsemen. Then follow the exploits of the young man.

First he cuts the leg of a Rākṣasī and brings her anklet to his mother. Then he rescues the princess Mandāramañjarī, the daughter of king Citrāyudha. Thereafter, he receives instructions from two Yātudhānas one after the other by their *samasyāpūrtis* and wins Mandāramañjarī. Finally, he returns home with both the princesses Mandāramañjarī, and Amarasundarī whose father offers him both the princess and his kingdom. The minister reveals the identity of the prince to the king. His mother, Guṇamañjarī is brought to the palace with honour. Virasena protects his step-mother Vilāsavatī against the wrath of the king.

The *Ākhyāyikā* is written in ornate prose interspersed with verse on the style of Subandhu and Bāṇa. It has long compounds, very long sentences full of adjectives, also short sentences, general truths and nice descriptions of persons, seasons, cities, rivers, mountains, rise and setting of the sun and the moon, etc.

Raṅganātha, son of Bālakṛṣṇa is the same person who has written commentaries on the Act IV of *Vikramorvaśīyam*, Subandhu's *Vāsavadattā* and *Harṣacarita*.—S.R.

290. Thite, Ganesh :—*Vidūṣaka : His Ritualistic Background*.

JUP, No. 43, 1978, pp. 65-69.

The fool in a comedy is as important as the hero in a tragedy. Drama had its root in ancient rituals in India as well as in the west. The role of the Vidūṣaka has a ritual background and magical significance.

Fools are believed to have some prophetic powers. Their irrelevant and illogical talk is supposed to be full of magical power and effective in actual life. In *Vikramorvaśīya*, the Vidūṣaka says that the words of a Brāhmaṇa, i.e., himself would never prove false. In Shakespeare's *Troilus and Cressida*, Cassandra is shown to have prophetic powers.

The word Vidūṣaka is derived from *vi*—*√duṣ*, 'to blame' or 'censure.' Many times Vidūṣaka blames others, quarrels with the maid-servants, and abuses them. In *Mṛcchakaṭika*, he abuses Vasantasenā's mother; in *Karpūramañjarī*, he abuses the female slave and uses obscene words for her.

The origin of Vidūṣaka's abusive language should be sought in the ritual abuses and their magical significance in general. In *Aśvamedha* sacrifice, there is an obscene dialogue between the priests and the queens, in which they abuse mutually. In many popular rites also abuses are used and supposed to bring rain, or avoid evil and secure good.

Vidūṣaka's ugliness like dwarfish size, protruding teeth, hunched back, deformed face, baldness, etc., too, has a magical significance. All these characteristics should be interpreted from the ritualistic point of view.—S.R.

291. Upadhyaya, Ramaji :—*Prāpti-sambhava-vimarśaḥ* (Discussion on *Prāpti-sambhava*). (in Sanskrit).

Sāg., XVI, No. 4, 1978, pp. 369-370.

A *Kārikā* (nā.—*śā*, 19.11) says 'When somehow by mere occurrence (*bhāva*) slight fulfilment of the object (*phala*) is assumed, it is called *prāptisambhava* (sprouting of success or fulfilment)'.

Dramatists generally introduce a scene in which they manage to bring the hero and heroine together for a short time before their final meeting, e.g., in *Svapnavāsavadattā*, Vāsavadattā hurriedly exits when she sees the king Udayana wake up by her touch (V. 8); or in *Pratijñāyugandharāyaṇa* (Act III), King marries Vāsavadattā by Gandharva form of marriage who was his pupil; in *Kundamālā*, (Act IV), Rāma bristles at the pleasant touch, in his swoon when Sītā embraces him in his unconscious state, or in *Mṛcchakaṭika* (Act V. 48), Vasantasenā amorously embraces Cārudatta in pouring rain, etc.

In such cases, the meeting of lovers is momentary and they have to part owing to some interruption or intrusion, etc. This generally occurs in love plays. Dhanañjaya has not mentioned such little or partial fulfilment of the object in his *Daśarūpaka*.

In conclusion, Śrī Upādhyāya says that here *sambhava* means *ulpatti* (sprouting or birth) as in *Kumārasambhava*.—S.R.

292. Varadpande, M.L. :—*Prekṣaṇaka : A Temple Drama.*

JOIB, XXIX, Nos. 1-2, 1979, pp. 85-89.

The *Nāgaraka-vṛtta-prakarāṇa* of the *Kāmasūtra* advises the *nāgaraka*, a cultural man of the city, to organise a *samāja* in the temple of goddess Sarasvatī on an auspicious day and to request the actors to present a play (*prekṣaṇaka*). The tradition of organising a *samāja* is mentioned in the Khāravela inscription and earlier in the Rock-edicts of Aśoka and even in the *Harivaṃśapurāṇa*.

The term *Prekṣaṇaka* in the *Kāmasūtra* is used in the sense of dramatic performance. Buddhaghoṣa has equated the word *prekṣa* with *Naṭtasamājam*. The *Brahma-Jālī Sūtra* of *Dīgha-Nikāya* also uses the Pāli term *pekkham* in the sense of theatrical representation. The question arises whether the *Prekṣaṇaka* was a kind of temple drama to be presented on festive occasions before the deities or simply a form of *Upa-rūpaka*, a one-act play without any *Viṣkambhaka* and *Praveśaka* as maintained by the authors of the works like the *Sāhityadarpaṇa* or the *Nāṭyadarpaṇa*. Third act of *Bālorāmāyaṇa*, a playlet within a play is described as *Prekṣaṇaka*. *Unmattarāghava* is described as *Prekṣaṇaka*. The tradition shows that *Prekṣaṇaka* was a temple-drama. The *Kṛṣṇābhyaśaya* of Lokanātha Bhaṭṭa is a *Prekṣaṇaka* presented in the temple. The Bayan inscription of the tenth century refers to *devadāsīs*, as beautiful as *Rambhā*, being attached to the temple to present a *Prekṣaṇaka*, a *Lilā* play. There is ample evidence to show that the *Prekṣaṇaka* tradition flourished through the length and breadth of the country acquiring different local names such as *aṅka*, *aṅkīya naṭa* etc. at different times — P.G.

293. Vora, M.M. :—*The Controversy Regarding Duṣyanta's Appeal to his Conscience in the Śakuntalā.*

BV, XXXIX, No. 1, 1979, pp. 47-54.

The author briefly introduces the controversial nature of the characteristics of Duṣyanta, the hero of the Kālidāsa's famous drama, *Abhijñāna Śakuntalam*. According to a group of scholars Duṣyanta has undermined his nobility by refusing Śakuntalā from his wife hood. Others think he has affirmed his nobility by not allowing himself to be the prey of temptation. The author also supports the second view.—A.C.D.

294. Vyas, R.T. :—*Śānta Rasa.*

BV, XXXIX, No. 2, 1979, pp. 45-58.

It gives a detailed account of *Śāntarasa* described by different rhetoricians from Bharata to Jagannātha. In this broad survey, the

scholar tries to remove some objections made by the critics from time to time, such as, that Bharata does not include *Śānta* in the list of *rasas* and does not mention its *vibhāva*, *anubhāva* and *sañcāribhāva*, that this *rasa* being suggestive of inactivity cannot be staged.—A.C.D.

295. Walimbe, Y.S. :—*The Theories of Rasa and Dhvani*.

BV, XXXIX, No. 2, 1979, pp. 37-46.

It presents a detailed survey of Sanskrit rhetorical literature depicting two elements, viz., *rasa* and *dhvani*, as the very soul of poetry. From the very beginning up to the age of Ānandavardhana, the soul of the poetry was variously theorized by different schools of rhetoricians. But, Ānandavardhana assumed *dhvani* as the soul of poetry, and applying the term *rasa* almost in the same sense, endeavoured to blend both those theories into one. Unlike the founders of other schools, Ānandavardhana, though very strongly tried to establish *dhvani* as the soul of poetry, did not intend to distinguish *dhvani* from *rasa*.—A.C.D.

XI-MISCELLANEOUS

296. Bharadwaj, O.P. :—*Gaṅgā to Ghaggar with Vālmiki*.

VII, XVII, 1979, pp. 142-167.

The relevant portion of the Baroda Critical edition of the *Rāmāyaṇa* is II. 62, 10 ff.

The messenger fetches Bharata from Kekaya to Ayodhyā at the death of Daśaratha. They cross Gaṅgā, then flowing near Hastināpura, and move westward, and crossing Pañcāla country, proceed through Kuru-Jāṅgala (NE strip of Kuru country), cross Vārūnī (daughter of Varuṇa/Sūrya called Kālī Nadi. a corruption of Kālindī) or Yamunā on the East, and Prācī Sarasvatī in Kurukshetra region (E. Panjab or Haryana). Next comes Puskaravatī which may be Thanesar or Bilaspur, both rich in lotus-lakes. Proceeding fast the messengers found Śaradaṇḍā (*mod.* Sadadenī), the same as Sarasvatī (abounding in reeds), a tributary to Markanda which joins Prācī Sarasvatī near Pṛthūdaka, (Pehowa). This gives Sarasvatī-Śaradaṇḍā-Markanda equation. From Śaradaṇḍā, they get to Bhūliṅgā (*mod.* Bunga), then to Ajakūlā (*mod.* Pañcakula) and proceed to Bodhi city (*présent*, Pañjaur), the mountain Sudāmā meaning easily crossable. Then they cross Ikṣumatī. The location of Bhūliṅgā, Ikṣumatī (called *pitṛ-paitāmahī* or the daughter of pitāmaha Brahmā, i.e., Sarasvatī) and Bodhi makes Ikṣumatī identical with Ghaggar flowing by the side of Pañcakula. Thus we get three Sarasvatīs, viz.. Ikṣumatī-Ghaggar-Sarasvatī, Śaradaṇḍā-Markanda-Sarasvatī and Kurukshetra-Thanesar-Sarasvatī also known as Prācī Sarasvatī. It does not defy satisfactory solution.

Regvedic Sarasvatī was tempestuous and is identified with old bed of Ghaggar in Rajasthan, called Hakra or Wahinda, the furious flooded Ghaggar in its upper regions, a perennial river before the *Brāhmaṇa* period, and even now formidable at the peak of flood. Ghaggar-Ikṣumatī was therefore the original Regvedic Sarasvatī. Having crossed this (Ghaggar), they proceeded through the Vāhlikas (or Vāhikas), the tribes of the Panjab. It is not unsafe to leave the messengers in the country of the Vāhlikas, moving fast on their errand after stop-over at Pañjaur.

Thus all the geographical connotations of the regions have been traced. —S.R.

297. Dange, Sindhu S. :—*The Garment of the Bride.*

VII, XVI, Pt. 1, 1978, pp. 29-34.

A rite of giving away the garment of the bride after the marriage ritual is seen in some of the *Gṛhyasūtras* (*Āśvālayana*, *Āpastamba* and *Kauṣītaki*). The *ĀśvG* lays down that after properly observing the vow of continence, the bridegroom should give away the bride's garment to a person who knows the *Sūrya* hymn (*RV*, 10.85). *ĀpG* says that they should be given away reciting the *mantars* coming later in the hymn.

The first group of three verses in the hymn speak of bride's garment *śāmulya*, of black and red colour, and is believed to be haunted by the evil spirit *kṛtyā*, lest she, obtaining the feet, should enter the body of the bridegroom. With the black and red garment on the bride at the time of union, the whole unit becomes the 'evil with the feet'. The idea is that the wife herself becomes the evil, as the garment gets *her* feet; and the husband in the clasp of wife-evil. There is another aspect in which her garment (worn on the way to her husband's house) is to be given away, on reaching there, to a priest who knows the *Sūrya* hymn.

Rgveda makes a difference between the two garments. One is *śāmulya* of black and red colour worn at the time of union and is infested with evil spirit (*kṛtyā*); the other is *vādhūya* (worn on the way) and not of any specific colour, nor infested with *kṛtyā*.

KauṣG of *Atharvaveda* says that the garment is to be given away to the 'protector of the bride' (*kumārīpāla*) after wiping the limbs of the bride. The garment-belief is carried even to the Purāṇic period (in *Skanda*.).

It may be noted that the custom associated with bride's garment forms part of a general belief which warrants the performance of special rituals at the period of transition from one stage (*āśrama*) of life to another. The giving away of garment worn at the time of bringing the bride and at the time of consummation implies the warding off of the evil that might be infesting the woman passing on to the husband.

—S.R.

298. Kumar, Nand Kishore :—*A Historiographical Essay, with Special Reference to Magadha.*

Bhm., IV, Nos. 3-4, 1979, pp. 86-94.

This article is the refutation of Ram Sharan Sharma's hypothesis

that in Magadha (6th-5th cent. B.C.) irrigation was not necessary because of heavy rainfall.

A reliability test of his research finding in the light of his formulations elsewhere, impression of other subject experts and as scrutiny of original sources of information present a clear-cut picture that the historian in question has absolutely no scientific objective ground to prove that the climate of Magadha in those days was any different from what it is in these days, which amounts to suggest that there is zero percent reliability of his hypothesis.—S.R.

299. Mazumdar, B.P. :—*Dāsīputra in Ancient and Early Medieval India*.

QRHS, XVIII, No. 2, 1978-79, pp. 112-116.

Traces the origin of the institution of *dāsīputras* in *R̥gveda*, *Aitareya Brāhmaṇa* and *Kauṣītaki Brāhmaṇa*. Discusses, further, reference in *Panchavimśa*, *Chāndogyaopaniṣad* and remarks that *dāsīputra* has been a term of reproach. *Dāsīputra* of pre-Kauṭilya period did not possess the legal right to emancipation. It is Kauṭilya who broke fresh ground for *dāsīputra* pointing out the legal status of a slave's son (K.A. III. 13). Kauṭilya proposed that the son born of a woman slave by her master as also that woman slave (K.A. III. 13.23.) will be considered free. Discusses the emancipatory clause of Kauṭilya and compares with the provisions of other law-givers regarding *dāsīputra* such as Manu, Yājñavalkya, Kātyāyana, Viśvarūpa, Medhātithi and their later commentators. Concludes with the remark that the institution of slavery weakened in the fourth century with their admission to the right to property and was battered during the next eight hundred years.—N.K.S.

300. Mukherjee, Biswanath :—*Pavamāna Soma*.

JOIB, XXVIII, Nos. 3-4, 1979, pp. 13-15.

The *Soma* plant juice was used on the auspicious occasion and it is praised in 120 hymns in the *R̥gveda*. The divine *Soma* has esoteric meaning as the giver of immortality. Thus *Pavamāna Soma* is the real *Soma* which is the life-force of this universe, and which makes eternally purifying and illuminating everything that has life, and thereby bestowing the bliss of longevity. The performance of the *Soma*-sacrifice also led to this sense of eternity. It appears that *Soma* was originally looked upon as life-force of this universe and this idea was extended to something exhilarating and ultimately it came to signify some sort of a plant which contains this life-force and hence is also an elixir of life and delight—S.B.S.

301. Mukhopadhyay, Biswanath :—*On the Significance of Soma*.

VII, XVI. Pt. I, 1978, pp. 6-9.

The conception of *Soma* in the *R̥gveda* depicts it both as mortal and divine. But paucity of exact references to its nature is a hindrance to the clear identification of the plant or the god *Soma*. The term *soma* has not been confined to a single meaning, but has produced different meanings by way of semantic changes through the ages.

The term *soma* first meant the inebriating juice of plants. The practice of taking intoxication even for spiritual elevation has been a necessity for man from very early times. So, primarily, the juice was recognised and called *soma* (from— \sqrt{su} , 'to press'). The terms *andhas*, *indu* and *pavamāna* as epithets of *soma* fit in the sense of 'juice'.

Surprisingly, none of the seers has devoted a hymn exclusively to *soma* in its secondary sense of a plant or plants bearing the juice. From the hymns addressed to *soma* it is difficult to the exact nature of the physical form of the plant. It may, therefore, be assumed that *soma* was not a single plant, but a group of plants from which the juice could be collected. *Soma* juice which are effused at a distance or nigh, or on Śaryapāvant (lake), or among the Rajīkas or the Kṛtvas, or in the neighbourhood of the rivers Sarasvatī, etc., or in five castes, are described in *RV* (9.65. 22-23). In medical literature more than 24 types of *soma* plants are mentioned.

The third meaning of *soma* is 'the elixir of life'. It is giver of pleasure, strength and life. It is called divine ambrosia. Indra performed his heroic deeds by drinking *soma*. The abode of *soma* was also the abode of delight. It may be said that neither the plant, nor the juice, but the effect of the drink, the taste of immortal bliss was longed for and adored.

Lastly, the supernatural quality inherent in *soma* made the seer to meditate on the presiding deity behind it, and finally recognise it as god. The seers invoked the god to flow for ever, giving life and delight to all. *Soma* as moon is not clear in the *RV*, but in the *Brāhmaṇas*.

Soma in *RV* is first 'juice', then 'plant', then 'elixir of life' and then 'god'.—S.R.

302. Nayak, C.J. :—*Weapons in the Nāṭyaśāstra*.

JOIB, XXIX, Nos. 1-2, 1979, pp. 1-9.

See Under Sec. X.

303. Ojihara, Yutaka :—*Su le Nivartan dit des Chevenx : Taillar on (Separer on Nivartana said about hair : Parting or Cutting). (in French).*

JIBS, XXVII, No. 1, 1978, pp. 502-496.

The author points out the anomaly of interpretation of the verb *nivartayate* presented in *Śrautakośa* by Dandekar and Kashikar. At one place it means 'to divide' at another 'to shave' Bhatta Bhāskara adopted the meaning 'to divide' while Dhūrtasvāmins interpretation runs 'to cut leaving out the roots'. Basing on texts ApSS and Bauds's he brings out two words *nivartana* and *vapana*, one for parting and the other for shaving. His interpretation is corroborated by citations *Kṣureṇa keśān nivartayati, yo asyāḥ pṛthivyās tvaci/nivartayaty oṣadhīḥ, agnir etc.* —N.D.G.

304. Saksena, R.R. : —*Jesus Christ's Life in India.*

Bhm, III, No. 4, 1978, pp. 30-34.

In the *Mystic Life of Jesus* by H. Spencer Lewis, it is said that boy Jesus went to India with a caravan and studied at Jagannātha Puri, the centre of Buddhism, for one year and became thoroughly familiar with the teachings of Lāmās. Then he went to Vārāṇasī for several months and learnt Hindi methods of healing from Udraka, the greatest healer. Again he went to Puri and studied religion and philosophy for two years.

On receiving the news of his father's death in Galilee, he wrote a letter of consolation to his mother saying that she should not grieve as he would soon come to her with richer gifts than she had seen. There are documents to confirm all this. Some of them are Archives of Rocirucian order.

Other books to which Saksena has referred are, 1. *Unknown Life of Jesus Christ* Notovitch by G.L. Christie of Paris University, and V.R. Gandhi. 2. *Acquarian Gospel of Jesus, the Christ* by Levi. 3. *The Bible In India, Hindu Origin or Hebrew and Christian Revelation* by M. Louis Jacolliot. 4. Sadhoo T.L. Vaswani in the *East and West Series*, No. 91 says that Jesus came in contact with Indian Yogis and studied Buddhism and Vedānta.

Besides these, there are several authoritative publications of India which mention about Christ's coming to India—(a) *Bhaviṣya Purāṇa*, (b) A Sanskrit manuscript *Sādhoo Tipnī* on palm leaves, which state that Christ and his devotee Sadhoo - Sadhoo Sundar Das used to live and study at a temple in Mohalla Jai Tota (*Bara Santha*) near Jagannātha temple.—S.R.

305. Sharma, Shakti Kumar, :—*Rājatarāṅgiṇī Paramparā ke Sambandha meṅ Kashmir meṅ-Koṣapāna*. (*Koṣa-pāna in Connection with Rājatarāṅgiṇī Tradition in Kahsmir*), (in Hindi).

Śod. Pat., XXIX, Nos. 3-4, 1978, pp. 36-41.

Koṣa-pāna, 'drinking of water in the cup of joined palms,' was an ordeal prescribed in the *Yājñavalkya Smṛti* in which an accused in a case was caused to drink the consecrated water collected from the worship and ablution of the deities in order to prove his innocence. If the accused was not visited by a serious trouble for a fortnight after that drink, he was declared innocent.

In *Rājatarāṅgiṇī*, *koṣa-pāna* was taken by a person standing on a blood-stained skin of a ram and holding a sword in his hand, as against by a person clad in the wet cloth of his bath which he had taken after a fast as prescribed in *Nārada Smṛti*.

From the use of *koṣa-pāna* in law suits, there was a change in its usage. In *Rāj. Tar.*, it was used to strengthen a solemn agreement (*sandhi*) or alliance as illustrated by the author.—S.R.

306. Sundaram, C.S. :—*The Game of Ball in Ancient India*.

AORM, XXVIII, Pt. 2, 1979, pp. 1-19.

The game of ball was popular and one of the favourite pastimes of ancient India, as attested by several references in Sanskrit and Tamil literature.

There is no definite reference to this game in the *Rgveda*. In the *Mahābhārata*, a dancing girl playing with a ball is sent to seduce *Ṛṣyaśṛṅga*. In *Udyogaparvan*, Kuntī admits to have played this game in childhood. In *Daśakumāracarita*, princess Kandukāvati performs this game before the goddess Vindhyavāsinī. Thus the game has religious significance. Two verses in praise of Lord Kṛṣṇa are called *Kanduka-stuti* and attributed to Mādhvācārya. A MS. of *Kanduka-kṛīḍā-varṇana* is preserved in the Madras University collection.

Bhāgavata and *Skanda Purāṇas* mention this game, Śiva felt enamoured, Viṣṇu in the form of Mohinī playing with the ball. Asuras were enamoured of Sandhyā playing this game. Pārvatī strikes dead the two demons, who approach her amorously, with the ball which turns into a *liṅgam* called Kandukeśvara. Lexicons give *genduka* as a synonym of *kanduka*. Besides, *Alaṅkāra* treatises and anthologies, *Pañcatantra*, *Hitopadeśa*, *Uttaramegha* of Kālidāsa, all have verses relating to the ball.

The material of which the ball was made is not sufficiently clear. Reference to the *manaḥśilā*, *piccha* (feathers), flowers, *Pāribhadra* wood are some of the materials mentioned. Balls of gold, silver, bronze or wood filled with iron pellets inside are also mentioned.

Thereafter numerous references from Tamil literature and quotations are given. Sculptural representation of this game is found at Khajuraho.

All this shows that the game of ball was a favourite pastime in ancient India, and also had religious bearing.—S.R.

307. Upadhyaya, P.M. :—*Ancient Convocation Address*.

BV, XXXVIII, Nos. 1-4, 1978, pp. 77-80.

Advice given to the students found in the *Taittirīya Upaniṣad* is a marvellous piece in short sentences pregnant with meaning which remind the students of their social, religious and national duties. All their activities, personal, private or social, should bear the stamp of *Dharma*.

The student is asked to follow *dharma* (*dharmaṁ cara*). *Dharma* has no fixed meaning, it is the concept that embraces moral, ethical, social and spiritual aspects of human beings. So *dharma* is duty, religion, piety, righteousness, good conduct, merit, law, discipline, etc.

Three debts to fathers, gods and sages had to be paid by everybody. The names may have changed but they are significant even today viz., family obligations, religious, social, national obligations, and obligations to educational institutes and teachers.

The student is advised to practise charity by giving gifts with faith and grace. He should not swerve from studies and from good deeds. He should have a teacher who is discrete, devoted, righteous and pious. He should follow his good deeds, but not if he finds them otherwise.

The aim of education was achieved in the past because *Dharma* and education were blended together.—S.R.

XI A—PHILOSOPHY AND RELIGION (BUDDHIST)

308. Bloss, Lowell W. :—*The Taming of Mare : Witnessing of Buddha's Virtues.*

HR. XVIII, No. 2, 1978, pp. 156-176.

See Under Sec. VI.

309. Chaube, Deo Brat :—*Mind-Body Relationship in Buddhist Philosophy.*

Bhm., IV, Nos. 3-4, 1979, pp. 44-46.

According to Buddhist philosophy mind is compared to a chariot which indicates a psycho-physical vehicle. Nāgasena says a person is a mind-body complex, an aggregate of 32 kinds of organic matter and 5 elements of being.

The elements of individuality are divided into two parts—*nāma* and *rūpa*. *Rūpa* signifies matter and material qualities which reveal heat, cold, hunger, includes four psychic aggregates *vedanā* (feeling), *saṃjñā* (perception), *saṃskāras* (mental disposition and will) and *viññāna* (reason).

Neither the *mānasika* (psychic) nor the *śārīrika* (somatic) aspect of men is constant. The individuality of man does not remain the same for two moments.

Buddhist thinkers regard that in deep sleep, mind becomes inactive. It is when the mind is active that dreams are dreamt. Thus there are good deal of mind-body problems in Buddhist philosophy.—S.R.

310. Choudhury, Sukomal :—*Vijñaptimātratāsiddhi (In Sanskrit and Bengali).*

OH, XXI, No. 1, 1973, pp. 33-64.

Vijñaptimātratāsiddhi is an important Buddhist text by Vasubhandhu which was published earlier. Here the author has translated the text in lucid Bengali and the text has been published alongwith the *bhāṣya*. In these pages the text of *triṃśikā* has been given alongwith Bengali translation which deals with such important Buddhist doctrines like *pudgalanairātmyavāda* and *dharmanairātmyavāda*.—D.B.S.

311. Gokhale, Balakrishna Govind :— *The Buddha's Dying Consciousness*.
 JIH, LVI, Pt. I, 1978, pp. 1-20.

The account of Buddha's last days of life is described in *Mahā-pari-nibbāna-sutta* of *Dīghanikāya*. This article, in four parts, discusses many points of vital interest to ascertain if any formulation about death and the dying consciousness could be deduced from Theravadin literature.

I. Buddha journeys from Rājagaha to Kuśīnara (*mad.* Kasia). From Rājagaha he proceeds to Vaisālī. At Veluvagāma he becomes seriously ill. At Cāpāla Cetiya Māra urges him to end his life as he had accomplished at Bodhagaya all he wished. Māra is a symbol of Buddha's own thought process presaging impending death. The distinction is drawn between *samādhi*, in which the perceptual apparatus is still intact, and death.

II. Among Buddha's followers, Ānanda (about 80 years old) served him with loving kindness. He espoused the cause of admission of women to the Order. He was endowed with *divva-cakkhu* which could read the thought processes of others. Another companion was Aniruddha who was expert in meditation and belonged to the early *Abhidhamma* school. His analysis and comprehension of thought processes had influenced the description of the stages of consciousness through which Buddha passed before death.

III. The passages describing Buddha's dying consciousness say that the Lord entered the first stage of meditation, then to second, third and fourth. Arising from the fourth, he entered the consciousness of nothingness. Therefrom, he entered the state of consciousness of neither perception nor non-perception. After that he entered the state of the creation of consciousness of perception as observed by Aniruddha. The text then says that Buddha's consciousness began the reverse process and by stages came back to the first stage of meditation.

Then are described the four stages of meditation, one after the other. The final state poses some difficulties in precise interpretation.

The account of Buddha's dying consciousness is significant for two reasons, one is that that may belong to the earliest stratum of the compilation of the text and hence of unquestionable authority. Secondly, the *jñāna* and *samādhi* aspects of Buddhist tradition must be regarded as important as the moral aspect of early Buddhism.

IV. Death is accepted to be the total process called existence, for, one is under the sentence of death even as one is born. Death

is a part of the Four Noble Truths, and also called one of the great dangers.

Then are discussed the definition of death, the form of dying consciousness, the crucial importance in the dying process in the consciousness, of the person, etc. If birth is a joyous event, death should at least be a happening characterized by peace and serenity.—S.R.

312. Gupta, Bina :—*Another Look at the Buddha-Hume "Connection."*

IPQP, V, No. 2, 1978, pp. 371-386.

Hume's attitude towards the existence and nature of God can be given in Philo's words : "The cause or causes of order in the universe probably bear some remote analogy to human intelligence." The impression we get is that Hume believes that the existence of God is assured by reason of the amount of order discoverable in the universe, but due to insufficient evidence no conclusion about his nature and attributes can be drawn. Buddha also refused to answer questions concerning the nature and existence of God, because the arguments to prove them being inadequate and useless, it was waste of time to do so.

Second, the Buddhists deny the existence of any permanent substance, because, according to them, everything in the world being in a state of flux, belief in substance is nothing but the figment of imagination. Hume also denies the existence of substance but for different reasons.

Third point is the existence of self. Hume regards his own self as well as of other beings as nothing but a collection of different perceptions; thinking about self, he observes nothing but perceptions. In a similar fashion, the Buddhists also argue that there is no such thing as soul or self as a permanent entity (*anattā*).

Despite these similarities, there are major differences between the philosophies of both. Buddha was to free people from sorrow and sufferings of births and deaths, for which he offered the Eightfold Noble Path which would lead them to release from suffering (*nirvāṇa*). Hume was not bothered by the sufferings in the world, nor did he attempt to save humanity from them. His aim was to analyse different ways of knowing and to discover the principles which would meet the most critical examination. He rejects all principles which are not based on sensory experience. He also rejects the identity of our present impressions and remembered ideas, and sees no connection between cause and effect.

Hume wrote what he merely "thought". More encompassing is the contribution of Buddha who not only "thought" what he preached, but also he had a belief in *Nibbāna*.—S.R.

313. Hakamaya, Noriaki:—*Asvabhāva's and Sthiramati's Commentaries on the MSA XIV, 34-35.*

JIBS, XXVII, No. 1, 1978, pp. 491-487.

Scholars on Yogācāra were indifferent towards Asaṅga. For a study of the historical development of Yogācāra such an approach is misleading. The author discusses quotations of the *Mahāyānasūtrālaṅkāraṭīkā* of Asvabhāva and the *Sutrālaṅkāravṛttibhāṣya* of Sthiramati and compares those with Asaṅga's works. Clarifies that each quotation in the MAST and SAVBH is considerably different from MS. while pointing verses 34 and 35 of MSA XIV.—N.K.S.

314. Joshi, L.M. :—*The Meaning of Nirvāṇa.*

JRS, VI, No. 1, 1978, pp. 68-74.

Buddhist conception of *nirvāṇa* is unlike any other non-Buddhist conception of Ultimate Truth known to the religious history of mankind before or after Śākyamuni. Its meaning was completely transformed in devotional theologies of post-Buddhist origin – in Śaivism, Śāktism, Nātha school, Kabīra-pantha, etc.

Bodhisattva Siddhārtha left the hermitages of Ārāḍa Kālāma and Rudraka Rāmaputra, for, their teachings did not conduce to release, dispassion, cessation, Enlightenment and *nirvāṇa*. Their Sanskrit forms are—*nirvṛti*, *virāga*, *nirodha*, *abhijñā* and *sambodhi*.

Knowledge of Four Holy Truths is peculiar to Buddhism. The one word which sums up the meaning of Enlightenment is *Pratītya-samutpāda*, the principle of conditioned coproduction. It has been viewed as a profound and unique discovery of Buddha. It does not merely explain the origin and cessation of suffering inherent in *saṃsāra*; it also establishes the impermanence and unsubstantiality of all conditioned phenomena.

Śākyamuni did not owe His *Bodhi* to any other higher being or power. According to the Buddhist doctrine, Buddha is the highest being, self-existent and self-luminous. And *dharma* is the supreme power. *Nirvāṇa* means extinction or that which is extinguished. It is the end of suffering, the extinction of desire, greed, hate, delusion and of the constituent factors (*skandhas*) and volitional forces (*saṃskāras*). It is

neither definable nor speakable. The scriptures say that *nirvāṇa*, the one and only truth, has nothing to do with thought and concepts. —S.R.

315. Misra, G.S.P :—*The Buddhist Concept of Social Change and the Buddhist Social Ethics.*

Ind., XV, No. 2, 1979, pp. 69-82.

Buddhism is sometimes accused of individualism implying that it is unconcerned with social and political affairs. But Trevor Ling remarks that this ignores the basic Buddhist repudiation of the notion of individual soul. Buddha's teaching was concerned with something wider than the individual, viz., the whole realm of sentient being. This incertably entails, or concerns with social and political matters.

Buddha had rejected animism and deism, and emphasised that the life of every individual was regulated by his own *karman*. In order to reach the destination everyone has to walk himself. The goal of life is *nirvāṇa*, a state of perfect peace with no egoity.

1. Concern for society and its problems : The society is to be reshaped along the right times, and men are to be taught to be moral. Buddha's discourses to the laity are found in *Sigālovādasutta*, *Uggaha-sutta* and *Mahāmaṅgala-sutta* which contain rules for daily conduct of laity with regard to the various social relations.
2. Change : An Inevitable Phenomenon :—All things, animate and inanimate, are caused and conditioned, and this have no substantiability of their own. Each thing like water, earth, etc., is combination of various elements. Besides material qualities, the sentient beings have mental qualities also, Buddhism believes in many world systems or planes of existence. The world process or *saṃsāra* is constituted over long ages. Apart from the objective world Buddhist cosmology significantly posits a subjective world (*Brahmaloka*). At the *eon* of evolution, the world system re-evolves and the beings of *Brahmaloka* are born on the earth. From this it follows that the world or society is not static but is changing, and that evolution not only signifies material progress but is also a spiritual and moral degeneration. Dharma does not remain the same in all ages and is transformed according to changed historical situations.
3. *Sanṅha* is the basis of ideal social order : Buddhist social ethic revolves round three focal points—*saṅgha*, common folk and the state. *Sanṅha* is a spiritual society which, forsaking worldly pleasures, seeks the highest goal of life. Among common people

Āryajanas of right vision and *prthag-janas* who are under the sway of *avidyā*, but when instructed with truth, they will obtain deliverance.

4. Ideals governing Social Relationship :—*Sigālovāda* is the *Vinaya* of the House-man defining duties of parents towards children and vice-versa. Duties are conceived in reciprocal terms—husband-wife, teacher-taught, master-servant, etc.
5. Political Ethics and ideal of the State :—The state may be of any form : Buddhism has considered the problem in a monarchical state. The worthy man is to serve as the king with certain obligations to the people. Buddhaghosa, a latter Buddhist calls the king as none else but Bodhisattva himself, Pali canon draws parallel between a Buddha and a Cakravarti king. General righteousness of the people depends on the king's personal righteousness. It imposes all responsibility of any untoward happening in the country on him. People should be the special concern of the state and the king.

Thus, according to Buddhist conception, the *Saṅgha*, the worldly society and the state are independent, the condition of each affects the condition of the other two.—S.R.

316. Raval, R.K. :—*Some Misconceptions about Buddha and their Refutation*.

IPQP, V, No. 3, 1978, pp. 441—458.

The main charges normally against Buddhism have been that it is a pessimistic religion, that it is materialistic, i.e., believing in no abiding 'Self' in man, that it is *nihilistic* with no proper end or liberation for man in view after final cessation of the cycle of becoming.

1. *Buddha and Pessimism* : Buddha was pessimistic in his outlook and emphasised on sorrow and suffering existing in the world. But it is forgotten that Buddha also pointed a way, and a very positive one at that, out of the mire of sorrow and suffering. If pessimism is looking only to the dark side of life and *not* making any attempt to go beyond it, then Buddha is certainly not a pessimist. He has emphasised on the cessation of suffering by offering a way out of it by means of following the Noble Eight-fold Path to arrive at the Final Release-*Nirvāṇa*, a state beyond all sorrow.

2. *Buddha and Materialism* :—This accusation is based on the wrong interpretation of the word *aṇattā*. It is well known that Buddha always preferred to remain silent about the final and absolute metaphysical

questions on which 80 different schools of thought existed and to which, the solution is always either partial or incomplete, and which can finally be realized by oneself through one's own inner experience. Silence about the Supreme or the Absolute does not mean its denial or negation. Instead of denying the Self, Buddha changed its concept by refusing to identify it with the accepted sense of Self in his days. He insists on remaking and refashioning the entire personality of man in order to grow into the real Self. His message is that of spiritual emergent evolution.

3. *Buddha and Nihilism* :—This charge is due to the negative and incomplete account of the concept of *nirvāṇa*, which is not a state of total effacement, a mere night of nothingness, an extinction of all craving. But cessation is not extinction, but existence on a level different from one experienced on an empirical level. He has repeatedly described *Nirvāṇa* as one of *positive* bliss that is beyond all becoming, all origin and all conditioning. It is a state of perfection inconceivable by man and, if it has to be described, it is best to bring out its inconceivability by negative description.—S.R.

317. Sharma, Shambhu Dutt :—*Brahmanical Gods Mentioned in the Early Buddhist Literature.*

VII, XVI, Pt. 1, 1978, pp. 35—41.

In Buddhist works (*Bw*) like *Mahāvastu-avadāna*, *Divyāvadāna*, *Avadānaśataka* and *Jātakamālā*, Brāhmaṇical gods are mentioned; generally in the context of impending shipwreck when the passengers invoke them. The data supplied by them is compared with the contemporary works, *Arthaśāstra* (*Aś*) and *Mahābhāṣya* (*Mb*) to assess their popularity during that period.

Sanskrit came to be used in *Bw* somewhere around 2nd cent. B.C. Edgerton calls it Hybrid Sanskrit.

Instead of Indra, Śakra (Sakko) is more often used. Another epithet is Kauśika which occurs only once in *RV* (1.10.11). Its use shows, that Buddhist literature has preserved the Vedic tradition of Indra-Kauśika, whereas Kauśika as an epithet of Indra is not found in Purāṇic mythology. Other epithets Śatayajvā or Ahalyājāra of Indra show the extent to which Purāṇic mythology had come to influence Buddhist literature.

Śiva, Varuṇa, Vaiśravaṇa (Kubera) are generally mentioned together, and enjoy equal popularity in *Bw*. Varuṇa is more popular in *Aś*. Brahṁā finds mention in *Aś* only once. Of lesser popularity are Āditya, Ravi, Divākara, Sūrya, Yama, Marut, Upendra, Sarasvatī and Skanda.

Besides these, Nārāyaṇa in *Bw*, does not find mention in *Aś* and *Mb.*, nor Upendra. Equally important is the fact that gods Savitr, Śukra, Viṣṇu, Brhaspati, Balarāma, Prajāpati, Durgā, Aśvinau mentioned in *Aś*, are not found in *Bw*, though some of them occur in *Mb*. This means that they were not popular in *Bw*. Rising eminence of Varuṇa and Kubera was probably due to the immense maritime activity, trade and commerce during that period.—S.R.

318. Shirasaki, Kenjo :—*Jitāri and Śāntarakṣita*.

JIBS, XXVII, No. 1, 1978, pp. 495-492

Points out that Jñāna Śrimitra frequently adduces arguments from Dharmakīrti and Prajñākaragupta and quotes only one *kārikā* from Śāntarakṣita. Ratnakīrti also quotes profusely other authors but three and a half *kārikās* from Śāntarakṣita. Śāntarakṣita and Jitāri may be put under one school. Both Jitāri and Śāntarakṣita quote from the *Yuktiṣaṣṭikā* and *Ratnāvalī* and belong to one Tāntrika school.—N.K.S.

319. Tokiwa, Gishin :—*The Laṅkāvatāra Sūtra Criticizes the Sāṃkhya Thought*.

JIBS, XXVII, No. 1, 1978 pp. 482-476.

The *Laṅkāvatāra* (*Ls*) refers to the Sāṃkhya doctrine several times and how those ideas had little difference from the traditions presented in the *Sāṃkhyakārikā* of Īśvarakṛṣṇa, refers to the *LS* that criticizes the Sāṃkhya view of *Savacittadṛṣyamātram* as the method of attaining Awakening. Further, discusses the interpretation of the terms such as *Prakṛti* and *Viśayaḥ* by both—*LS* and the adherents of Sāṃkhya school of thought.—N.K.S.

320. Tulku, L.T. Doboom :—*The Ātman Controversy between the Buddhists and the Brāhmaṇical Hindus*.

JRS, VI, No 2, 1978, pp. 13-23.

The question 'Who is it that experiences the results of virtuous and non-virtuous actions?' give rise to the idea of *ātman*.

Among the Non-Buddhist schools, the Cāravākas accept body and mind only as *ātman*, no past or future life, nor law of cause and effect. The Sāṃkhyas believe *ātman* to be a single, limitless, conscious phenomenon pervasive in everything, but not in intellect or mind. It eats the fruits of actions, good or bad, and has no 3 *guṇas*. The Vaiśeṣikas and Naiyāyikas condense all in 6 classifications. Among these, they include *ātman* in the 4 pervasive *dravyas*, and attribute to it nine qualities like intellect, pain, pleasure, desire, etc., and consider it permanent, without origin or destruction, all-pervasive and agent for

actions. It is connected with its qualities of effect, desire to act, etc., by either possession or relation. The Vedāntins maintain that *ātman* (Ved. *Puruṣa*) transcends darkness (the Three Realms), is single (*Īśvara*), all-pervasive and permanent. It is Brahman, because it is beyond sorrow. The Mīmāṃsakas consider *Ātman* to be of a nature of consciousness and of intellect, remains the same, solitary, partless and permanent, sometimes happy or not. The Jainas classify *Ātman* as synonymous with *jīva* among the 9 knowable things. It is of the same small or big size as the body possessing it. It is permanent, being a single stream of continuity, but viewed from individual moments of the stream it is impermanent.

The Buddhist theories teach the doctrine of no-*ātman* and all the schools accept 4 principles : 1. All conditioned phenomena are impermanent, 2. All conditioned things are miserable, 3. All conditioned phenomena are void and selfless, and 4. *Nirvāṇa* is the peace. They all agree that there is no such thing as a permanent, single, partless, independent self or *Ātman* as asserted by non-Buddhist schools.-- S.R.

321. Vijay Rani :—*Law of Rebirth in the Buddhist Theory of No-soul.*

KURJ, X, 1976, pp. 144-147.

The Buddhist, in spite of holding the doctrines of momentariness and no-soul (*anātmavāda*), accepts the law of Rebirth (*punarjanma*) in their system on the basis of the continuity of five *skandhas* (*pañca-skandhapravāha*) or of consciousness (*viññāna-santati*), which can be transferred from one body to the other under casual-relationship.

Some Buddhists have assumed an intermediate astral body called *antarabhavadeha* in between death and rebirth. The five *skandhas* having impressions (*vāsanās*) of previous life enter into the new body through the series of intermediate astral body. But the Viññānvādī Buddhists do not feel it necessary to assume this type of astral body, inasmuch as the purpose of transference of consciousness or of *pañca-skandhas* can be solved through casual-relationship.—Author.

322. Yuyama, Akira :—*Prajñā-Pāramitā-Ratna-Guṇa-Saṃuccaya-Gāthā (Rgs) quoted by Candrakīrti in his Prasannapadā (Pras) (II).*

JIBS, XXVII, No. 1, 1978, pp. 486-483

Discusses the authenticity of another two Rgs verses cited by Candrakīrti. The first verse is preceded by a passage from *Aṣṭasāhasarika Prajñāpāramitā*. But the passage is shown as unidentified with the extant text. The subject-matter is here summarised referring to a manuscript with G. Tuccl.—N.K.S.

XII-B—PHILOSOPHY AND RELIGION (NON-BUDDHIST)

323. Anand, Subhash :—*Saguṇa or Nirguṇa*.

Pur, XXI, No. 1, 1979, pp. 40-63.

Śaṅkara, in his *Brahma-sūtra-bhāṣya*, made a distinction between *brahman* and *Īśvara*, between *nirguṇa* and *saguṇa brahman* and between the *para* and *apara brahman*. According to him *nirguṇa-brahman* is the ultimate reality.

Ultimate Reality : Śrīdhara, the most authoritative commentator on the *Bhāgavata Purāṇa* (*BhP*), maintains that the Vedantins speak of it as *brahman*; followers of Hiraṇyagarbha as *paramātmān*, Sātvatas as *Vāsudeva*, Mīmāṃsakas as *dharma*, Sāṃkhyas as *pumān* beyond *prakṛti* and *puruṣa*, and exponents of Pātañjala yoga as *mahāpuruṣa*.

Saguṇa or Nirguṇa : *BhP* maintains that Bhagavān is both *saguṇa* and *nirguṇa*, the final goal of man. *Sattva*, *rajas* and *tamas* are the three *guṇas* assumed by *prakṛti* for the sake of the creation for which it is dependent on Vāsudeva (*nirguṇa*). This understanding of *nirguṇa* as the absence of three *gunas* that constitute *prakṛti* is in keeping with the Upaniṣadic usage. If *guṇa* is understood as attribute, then *nirguṇa* would mean 'one devoid of attributes or qualities'. *BhP* accepts this understanding too. It is illustrated by Prahlāda's instructions to his playmates, "The material world, a sum total of all the products of *prakṛti*, is made of things moving and stationary. It is here that, rejecting all else as 'not this, not this', the *puruṣa* must be sought." God is beyond all created reality, and consequently all our predications are bound to fall short, based as they are on our experience of created reality.

Personal or Impersonal : Those who translate *saguṇa* and *nirguṇa* as 'personal and impersonal God respectively, do not clearly define as to what they mean by person or personal. From the analysis that follows, it becomes clear that *BhP* ascribes to the *nirguṇa* those functions that are associated with a personal God. He is responsible for the creation, sustenance and consummation of the world. So when *BhP* speaks of *nirguṇa brahman*, it does not mean an impersonal being, but a God above the *guṇas* of *prakṛti*.—S.R.

324. Apte, K.V. :—*The First Two Bhaṅgas of Sapta-bhaṅgī*.

BV, XXXVIII, Nos. 1-4, 1978, pp. 1-13.

Saptabhaṅgī or *Syādvāda*, a distinguishing feature of Jaina philosophy, occupies an important place in the Jaina epistemology. It consists of seven statements, of which the first two are considered to be fundamental. It is devised by the Jainas to comprehend the nature of reality which is *sat* (the real), a *vastu* (thing) or substance which is *sarvabhāva-siddha*. It is characterised by production, permanence and destruction, but the core of which persists through change of appearance and disappearance. Thus, origin, persistence and cessation are the fundamental features of reality or thing.

The stable or permanent part of a thing is called substance (*dravya*) and its unstable or changing parts are called modes (*pariyāya*). A substance continuously passes through its modes or modification of phases which are the various states or conditions of a substance itself. The *réal* has infinite modes and infinite qualities and is the multinatured or *anekānta*.

As many features of a thing are opposed to one another, every real has in it a synthesis of contradictory qualities, e.g., existence and non-existence, identity and difference, etc. This is possible because a thing can be looked at from innumerable points of view (*naya*), viz., substantial (*dravyārthika*) and modal (*pariyāyārthika*).

Saptabhaṅgī is applicable to everything, to soul and the like, *samyag-darśana*, etc. The first *bhaṅga* affirms an attribute and the second *bhaṅga* negates the same attribute in case of the same thing or subject. For instance, a jar is existent from the viewpoint of its *dravya*, *kṣetra*, *para kāla* and *para—bhāva*.

Now, the questions (A) Whether the thing *remains the same* in the first two *bhaṅgas* while two contradictory attribute are predicated of it at two different times ? and (B) Are these two points of *sva-dravya* and *para-dravya*, etc., possible in case of every attribute of a real thing ?

Then follows a long discussion on answering these two questions up to the end of the article.—S.R.

325. Apte, K.V. :—*Perception is Impossible : An Exposition of Nāgārjuna's Mādhyamakakārikā, Chapter III*.

JASB, XLI-XII, 1974-76, pp. 1-14.

This paper thoroughly examines the third chapter of the *Mādhyamaka-kārikā* known as *Cakṣūrādindriya-parikṣā* alongwith an English

translation of the *kārikās*, and discusses the concept of *Mādhyamika* system of Buddhism as stated in Nāgārjuna, *Mādhyamaka-kārikā* which refutes various philosophical views of the *Ābhidhārmika* branch of Buddhism that denies absolute reality of external objects as well as internal cognitions.—A.C.D.

326. Arora, Raj Kumar :—*The Concept of Sahaja in the Ādi-Grantha*. JGJKSV, XXXIV, Pts. 1-2, 1978, pp. 133-151.

Sahaja, both as a means and an end has been exceedingly discussed by the Siddhas, Tāntrikas and Sāhajiyas, Nāthas and Santas. The only purpose of the *sāadhanā* is to attain the state of *sahaja*. The Siddhas, Tāntrikas and Nāthas relied on their different yogic practices to attain the goal. The importance of *Sahaja* was so widespread that within the later form of Buddhism, there emerged a new path called *Sahajayāna*. The culture of *Sahaja* continued penetrating from one cult to another with varying degree of emphasis with regard to the concept and methodology, till its spirit was imbibed by the promulgators of Santa cult.

Sarhapa, a luminary of Nālandā University, started *Sahajayāna* in protest against the existing Buddhism which had become profane, unnatural and out-dated. In Tāntric literature, there are many references to *Sahaja*. Words fail to convey its meaning. One can experience *Sahaja* when one serves the feet of the Guru.

The Santas no doubt refer to yogic practices, self-mortification, suppression of desires, etc., and recommend for the path of ethical life, love and devotion. The state of *Sahaja* is a state of bliss, rest and oneness. There is only one *Śūnya* and noduality. After having attained *Sahajāvasthā*, the aspirant's mind is stilled, living in it he enjoys the *Sahaja*.

The article discusses *Sahaja* as a natural way, the means to attain it, *Sahaja-dhyāna* and *Sahaja-samādhi*, *Nāna* and *Sahaja*, Mind and *Sahaja* and the state of *Sahaja*, as described in the *Adigrantha*.—S.R.

327. Arora, Raj Kumar :—*The Concept of Human Body in the Ādi Grantha*.

VII, XV, pt. 2, 1977, pp. 216-228.

The physical frame is the only means of human activities. So, all religions sects, like yogins, siddhas, saints, which practise Yoga as a part of its function in transcending consciousness from physical plane to the psychic or the spiritual plane, describe the body in other ways.

Such description of the human physique is also done by the Sikh-gurus in *Ādi Grantha* in a modified way.

Like other religious scriptures, the *Ādi Grantha* takes the human physique as the temple of God. The truth lies therein. Human body is a mini Universe having every type of the cosmic properties. It has ten doors. The nine doors are open to the world while the tenth which opens towards the supreme being is closed. When a devotee succeeds in opening this tenth door he achieves bliss.—A.C.D.

328. Arora, Raj Kumar:—*The Concept of Nāḍīs in the Ādi Grantha*.

VII, XVI, Pt. 1, 1978, pp. 55-66.

Nāḍīs, 'nerves, arteries, etc.' play a vital role in *yoga*. There are innumerable nerves in the human body, but only three *nāḍīs*, viz., *Idā*, *Piṅgalā*, and *Suṣumnā* are of significance in practical *yoga*. They are known by various names like *Lalanā*, *Rasanā* and *Avadhūtī* or *Gaṅgā*, *Yamunā*, *Sarasvatī* by the *Siddhas*; the Buddhist Tantras equate *Idā* with *Ālī*, and *Piṅgalā* with *Kālī*, and the terms *Śūnyatā* and *Karuṇā* and also *Prajñā* and *Upāya* are used as well in Buddhist Tantrism. *Idā* is also known as *Śakti* and *Piṅgalā* as *Śiva*. They are also understood as male and female, sun and moon, and left and right nostril respectively.

In order to attain the highest objective of life like *nirvāṇa*, *Mahāsukha*, *Sahaja*, *Bodhicitta*, non-dual state, *sama-rasa*, etc., there is a special provision for the *sāadhanā* of *nāḍīs* in their respective teachings. They believed that the perfect control by various yogic practices of *Idā* and *Piṅgalā* leads to the opening of *Suṣumnā*, the door of salvation. *Ādi Grantha* of the Sikhs recommends the control of breath in this connection, a vague reference to *Prāṇāyāma*, by which the mind will rest in *Sahaja*. At one place reverse *Sāadhanā* is recommended. Turn the tide of your breath upwards which unites *Gaṅgā* and *Yamunā*, and one bathes at the confluence (*Sarasvatī*). But these yogic practices are given a secondary place, and are even condemned. Love of God and remembering His name are the supreme paths for experiencing identity with Him.

There was prominent impact of yogic practices on Kabir, lesser on *Ādi Grantha*, and even Nātha cult left some of its dogmas and turned to Śaivism. The cult came into contact with the teachings of Sants, particularly Kabir, who abandoned *Haṭha-yoga* and gave it a new turn. In *Ādi Grantha*, the impact of yogic cult was further decreased and love for God and uttering His name as the means to attain Him occupied the foremost position.—S.R.

329. Balasubramanian, R. :—*Some Problems in Identity Mysticism.*

IPQP, IV, No. 4, 1977, pp. 477-494.

A mystic is one who has direct mystical experience, that is to say direct apprehension of the transcendent reality resulting in intuitive experience. Zaehner's view that Indian mysticism is not the record of actual experience is refuted by the actual God-experience of Indian mystics like Ramakrishna Paramahansa, Poygal, Ālvār and Māṇikka-vācar, right from the Vedic Seers.

Monism and Theism : According to Zaehner, they are opposed to each other. He says that Ramakrishna Paramahansa was torn between the Advaita Vedānta and devotion to personal God conceived as Kālī. Lewis also is of the same view. But this view too is untenable, for Śaṅkara holds that from the relative standpoint conditioned by *avidyā*, Brahman is differentiated, dual and relational (*saguṇa*). But the Absolute Brahman is not associated with distinctions of name and form and is free from every adjunct as realized through *vidyā* or right knowledge.

Dissolution of Individuality : Every mystic speaks of union with God. Theistic mysticism and identity mysticism interpret this union with God differently. According to theistic mysticism (*Viśiṣṭādvaita*), it is *sāyujya* or oneness with God in terms of experiential unity between the released soul and God without annulling their entitative difference. Stance maintains that, though the mystic experience does not point to duality of soul and God, it is interpreted dualistically by theistic philosophers. Lewis joins issue with him on the question of the dissolution of individuality by saying that the separate entity of the mystic is not dissolved in the so-called union with God. It is only the appearance of elimination of identity which the oriental mystics misrepresent as their oneness with God.

Though it is hard to describe mystical experience, we have to accept it as described by the mystic himself. Mystic experience is drawn from two different sources. According to *Māṇḍūkya Upaniṣad* it is non-dual.

Lastly Zaehner's objection against Advaita mysticism is that there is no place for love or care for the welfare of the world. This is refuted by citing the instance of Ramaṇa Maharṣi whose gracious look was solace to those who met him. Thus, those who have realized the self can serve others by their benigu look, gentle touch or eloquent silence.—S.R.

330. Balasubrahmanian, R. :—*The Theory of Karma and the Philosophy of Advaita*.

IPQP, VI, No. 3, 1979, pp. 567-569.

It raises the question against the theory of *karma* by asking : If God exists why is there evil in the world ? Examines *karma* theory of Hinduism in details by considering *Jīvātman* or soul as the base of all living organisms. Points to serious lapse in the *karma* theory; (1) No evidence for the existence of an immortal transmigrating soul, (2) The soul's identity is effectively lost in transmigration. As such the soul is ignorant of what for it suffers, (3) If God is both omnipotent and benevolent he could have avoided the evil drama. An answer to these questions may be searched in Advaita where *Jīvātman*s are identical with *Parmātmā* or God Himself. The veil of ignorance (*māyā*) keeps *Jīvātman*s under illusion and the sufferings are created through ignorance. The question still persists as to the existence of evil when an omnipotent, omniscient and compassionate God exists—N.K.S.

331. Banerji, S.P. :—*The Theory of Mokṣa in Jainism*.

IPQP, V, No. 2, 1978, pp. 161-171.

According to Jaina philosophy, the universe is composed of *dravya* which is of two kinds, *jīva* and *ajīva*. *Jīvas* are innumerable. From their classification from the point of view of senses, human beings are at the top who possess all the five senses and *manas* (mind) as an internal sense.

Mokṣa is relevant in the context of human beings. Other *jīvas*, deficient in one or more senses have to develop to the stage of human beings to become worthy of attaining *mokṣa*. Experientially and existentially, there are *baddha* (in bondage), *jīvas* and *mukta* (liberated) *jīvas* like the *Sarvajñas* or *Tīrthaṅkaras* and *Avatāras*, who are not many.

Mokṣa is not an original possession of *jīva*. It consists of infinite knowledge, infinite power, infinite calmness (*śānti*), and infinite detachment (*vairāgya*). It is the summum bonum of man and he has to work and exert for it.

According to *Vyavahāra Naya*, *jīva* is associated with influx of matter and it enjoys or suffers in accordance with the nature of its *karmas*. This process of influx is known as *āsrava* and this is the beginningless process of *karmas* and resultant *bandhana*. As *āsrava* is the cause of bondage, its destruction or of *a-vidyā* is the negative means of attaining *Mokṣa*. For positive means are prescribed the three

treasures (*tri-ratnas*), viz., *samyak śraddhā*, *samyak jñāna* and *samyak ācāra*. Once liberation is attained, there is absolutely no possibility of returning back to the *baddha* stage. Body is necessary in attaining *mokṣa* because soul works through the body. *Jīvanmukta* points out that *mukta Jīva* may continue with body. After *videha-mukti*, body is neither necessary, nor does it continue, but the soul has *madhyama parimāṇa*.

The Jaina theory of *mokṣa* strongly suggests the possibility of continuance of individuality after liberation.—S.R.

332. Bhargava, P.L. :—*Additions and Interpolations in the Bhagavadgītā*.

EW, XXVII, Nos. 1-4, 1978, pp. 357-61.

No sober historian would concede that *Bhagavadgītā* contains the actual words of Kṛṣṇa spoken to Arjuna at the battle-field of Kurukṣetra. It is the composition of a poet who wanted to epitomize the teachings attributed to Kṛṣṇa.

The *Bhagavadgītā*, in its present form, consists of two clear-cut parts, one of which, except the interpolations, regards Kṛṣṇa as a human teacher, while in the other Kṛṣṇa claims to be omnipotent, omniscient and omnipresent God. In the former, Arjuna addresses Kṛṣṇa by his name or epithets like Keśava, Mādhava, etc., while in the latter, he calls him *Purusottama*, *Bhūteśa*, *Parameśvara*, etc.

The part in which Kṛṣṇa claims to be God consists of chapters VII to XII, which is clearly interpolated. The remaining twelve chapters must have formed the original text of the poem, except certain interpolations.

In Chapter II, v. 61; in III, vv. 22-24 and 30-32; in IV, vv. 1-15; in V, the last v. 29; in VI, vv. 13-15, 30, 31 and 47; in XIII, vv. 3, 11 and 19; in XIV, vv. 2-4, 14, 26 and 27; in XV, vv. 6-15, 18 and 19; in XVI, vv. 17-20; in XVII, vv. 5 and 6; and in XVII, vv. 54-58 and 64-71 are considered interpolated for various reasons. Some of them are irrelevant, some add nothing to the subject-matter, some involve contradiction, some anticipate later verses and most of them are included to establish the divinity of Kṛṣṇa.—S.R.

333. Bhatt, Bansidhar—*Interpretation of Some Crucial Problems in Śaṅkara's Adhyāsa-Bhāṣya*.

JIP, V, 1978, pp. 337-353.

Some six phrases occurring in the *Adhyāsa-Bhāṣya* (an Introduction

to the *Brahmasūtra-Bhāṣya*) by Śāṅkara are for the first time interpreted philologically. An attempt is made to explain clearly their meaning also. A traditional analysis of the *Adhyāsa-Bhāṣya* is presented according to some important commentators of the Śāṅkara-Vedānta school. The following phrases are considered for their treatment :

1. "...*tad-dharmāṇām api*..."
2. "...*tad-viparyayaṇa*..."
3. "...*iti bhavituṇ yuktam*..."
4. "...*smṛti-rūpaḥ*..."
5. "...*dharmā*..."
6. "...*a-parokṣatvāc ca*..."—M.K.

334. Bhatt, Bansidhar :—".....*Isibhāsiyāiṃ*....."

JRS, VII, No. 1, 1979, pp. 163-168.

This is a Review Article on "*Isibhāsiyāiṃ*" (Edition by Walther Schubring; Ahmedabad : L.D. Institute of Indology, 1974 : pp. 8+12+172, Rs. 20/-). It offers an investigation into the structures of the text *Isibhāsiyāiṃ*. At the very outset, the text as available today seems to be a Jainization of an original portion containing non-Jaina thinking of the masses, which is extended further with other portions of Jaina thinking. Both these portions are also rendered spurious. The logical structure to be traced from them has still remained a problem, which can be solved by a thorough verticle approach to the early Brahmanical, Buddhist, Jaina, and the Jātaka literature.

It is also noticed that the Indian Edition based on the German Edition is not without any discrepancies of various type; flaws in printing and also in editing, etc.—Author.

335. Bhattacharya, Kamaleshwar :—*Les Arguments de Jagadīśa pour Etablir la Parole Comme Moyen de Connissance Vraie (pramāṇa) (Arguments of Jagadīśa in Order to Establish Word as a Means to True Knowledge (pramāṇa) Śadaśaktiprakāśikā, Kārikā-I-V with Commentaries of the Author). (in French).*

JA, CCLXVII, Nos. 1-2, 1979,

As indicated in the title, this is an annotated translation of the first five *kārikās* of *Śabda śakti prakāśikā* by Jagadīśa Tarkālamkāra the renowned XVII century Navya-naiyāyika of Navadvīpa (Bengal). The text deals with Navya-nyāya semantics. Beginning the text with a homage to Sarasvatī the goddess of speech, the author uses

rhetoric words, bearing double meaning (*śleṣa*) the characteristic features of a sentence (*vākya*) and of verbal knowledge (*śābdabodha*) or knowledge of syntactic relation (*anvayabodha*) as recognised by all schools of Indian thought. Then he shows how this knowledge can neither be perceptual nor inferential and thus constitutes a distinct kind of apprehension

His opponents in Vaiśeṣikas and Buddhist logicians of Dignāga school recognize only two means of knowledge, perception (*pratyakṣa*) and inference (*anumāna*) and consider verbal knowledge to be only a kind of inferential knowledge.

The translator has used commentaries of Rāmabhadra and Kṛṣṇakānta.—N.D.G.

336. Biarreau, Madeleine :—*Etudes de Mythologie Hindoue (V)* (*Studies in Hindu Mythology—V*). (in French).

BEFEO, LXV, No. 1, 1978, pp. 89-238.

The author continues her colossal study of Hindu Mythology. In this article she gives part 2 of chapter II subtitled Bhakti and Avatāra. Continuing the *Mahābhārata* episodes as a mythical unit, the author describes here the role of Arjuna as the ideal king narrating his birth, his relation to Droṇa, his marriages, Khāndava fire, his sojourn to Indra, his stay with Matsyas and his role during the war.

After that she raises the question of two Kṛṣṇas—Kṛṣṇa, the warrior and Kṛṣṇa, the driver, citing references from the *Mahābhārata* and the *Harivaṃśa*. The chapter is not concluded and will follow in the next issue of BEFEO.—N.D.G.

337. Breuinin, Arlene :—*A Structural Study of Ritual in the Mahānirvāṇa Tantra*.

Bhm, V, No. I, 1979, pp. 5-20.

The *Mahānirvāṇa-tantra* is a veritable encyclopaedia of beliefs and rites and is considered to be the most important authority for modern Śākta Tantrism. The writer aims at removing a popular misconception about the practice of Śākta Tantarism.

Rituals are divided into two types which are performed inside the Tantric circle of worship, or *cakra*, and those rites performed outside the *cakra*. Ritual outside the *cakra* is hybrid, composed of Vedic, Purāṇic and Tāntric rites. Ritual inside the *cakra* signifies use of one

or more of the five *kula* substances (*kula-dravya*, or *pañcatattva*)—Wine (*madya*), meat (*māṃsa*), fish (*matsya*), parched grain (*mudrā*) and union with women (*maithuna*). Ritual inside the *cakra* is *nirvṛtti*, reversing the outgoing current of *pravṛtti*. The boundary provided by *cakra* presents the characteristics of two distinct social modes—one governing inside the *cakra*, the other governing outside it—which are related to each other reversals.—Author.

338. Champakalakshmi, R. :—*Religious Conflict in the Tamil Country; A Re-appraisal of Epigraphic Evidence.*

SIE, V, 1978, pp. 69-81.

In the religious history of the Tamil country, the seventh century A.D. has generally been taken to be a period of serious conflict between the Brahmanical sects of Vaishnavism-Śaivism on one hand and the Buddhist and Jain sects on the other. The view is based on traditional accounts and corroboratory evidence is sought from a few epigraphic records. However, the above view, so far accepted has now been seriously questioned by a recent study on the date of the *Tevāram* trio, based on a very systematic study of the inscriptions and distribution pattern of the early Chola temples.

After the initial spread of the Jain faith as represented in the period of the Brahmi inscription, the Jains increased in strength and influence around the 5th century A.D. After that, the period before the 8th-9th centuries witnessed a time of great changes due to the renewed attempts for the spread of a Brahmanical socio-religious order. In 9th-10th centuries all religious activity was oriented towards the Puranic religion and *āgamic* worship. Jainism also took a second lease of life as it were, from about the 8th-9th centuries A.D. and received reinforcements from time to time from Karnataka. In the later period they were confined to the rural areas, to be content with the benefits of royal patronage but with no political influence. With every reinforcements, the rival Brahmanical sects must have opposed the Jains with a fresh attempt at supercedence.—P.G.

339. Chemburkar, Jaya—*Cosmology in Nārada Pañcarātra.*

Pur., XX, No. 2, 1978, PR. 197-203.

Introduces *Pañcarātra* of Nārada after explaining the word *Pañcarātra* as five kinds of knowledge relating to a *tattva* (cosmology), *muktiprada* (knowledge conducive to liberation), *bhaktiprada* (conducive to devotion), *yaugika* and *vaiśesika* (about the object of sense). The emphasis of the *Nārada-Pañcarātra* is on devotion to Rādhā and Kṛṣṇa. It discusses

the account of cosmology and its relevance to devotion. Gives detailed account of creation that appears as blending of Upaniṣadic, Sāṃkhya and Purāṇic ideas. Nārada takes the entire universe movable as well as as immovable from Brahmā to the blade of grass as Śrīkṛṣṇa. According to this school of thought Rādhā and Kṛṣṇa are the parents of the entire universe.—N.K.S.

340. Derrett, J. Duncan M. :—*Unity in Diversity : The Hindu Experience.*

Bhm, V, No. 1, 1979, pp. 21-36.

The author has endeavoured to ascertain the practical meaning of the term *hindu* which was actually given by the Greeks to the people living around the river Sindhu. The author finds it very difficult to define not only the purport of the term *hindu* but also to ascertain any aspect of the Hindus pertaining to any branch of religion, society or politics.

The way of life of the Hindus is entirely guided by *dharma* which is almost undefinable. The term *hindu* has a wider significance than it is actually understood by a foreigner. A Hindu means today an Indian who submits himself as a Hindu or an Indian who follows the manner of life which is different from that followed by Muslims, Christians, Parsis or Jews etc.—A.C.D.

341. Desai, Nileshvai Y. :—*Exposition of Yoga in the Mārkaṇḍeya Purāṇa.*

JOIB, XXIX Nos. 1-2, 1979, pp. 66-73.

See Under Sec. VII.

342. Dhal, U.N. :—*A Folk Deity in Purāṇa Literature.*

Pur. XXI, No. 1, 1979, pp. 9-22.

Primitive people propitiated evil spirits to avert misfortune, disease, etc., and wove myths around them which formed bulk of folklore. In South India female disease-deities are included in *Grāmadevatā*. Ṣaṣṭhī is a popular folk-deity in Bengal, Orissa and other states, associated with the birth of a child and its long life. She is worshipped on the sixth day 'Sūtikā-Ṣaṣṭhī' after the birth of the child lying in the room.

Atharvaveda (AV) records the cults of both the higher class and the village folk. Its *Pāpa-mocana sūkta* speaks of some folk deities of three

categories : 1. *Asuric* : Yakṣa, Rākṣasa, Bhūta, etc., 2. *Time-denoting* gods like year, half-year, month, seasons, day, night, etc., and 3. Deities like Bhūmi, Parvata, Samudra, Nadī, Tree, etc. Śaṣṭhī is not included in the list.

It was in the later Vedic age that in *Mānava-Grhyasūtras* of Kṛṣṇa *Yajurveda* Śaṣṭhī-cult was included and details of worship given. In the epics and Purāṇas, the number of folk-deities swelled from the Vedic group of 33 to 33 crores. There are different versions of the origin and worship of Śaṣṭhī in the epic and Purāṇic literature. In *Vāyu Purāṇa*. Śaṣṭhī is one of the 49 goddesses, who originated due to different historical conditions, and were later identified with the two Prajñā and Śrī. In the *Mahābhārata* (*Mbh*), Śaṣṭhī is connected with Skanda, the Commander-in-Chief of the divine army, whom Indra offered Devasenā, the daughter of Prajāpati (Variously known as Śaṣṭhī, Lakṣmī, Āśā, etc.) as his bride. *Padma Purāṇa* speaks of her as Indra's daughter, who offered her to Skanda as his spouse. *Devī Bhāgavata* and *Brahmavai-varta Purāṇas* elevate her to the status of *Mūlā Prakṛti*. She is said to have revived the still-born son of Priyavrata by Mālinī, and revealed herself as Devasenā, the mind-born daughter of Brahmā.

Skanda is six-faced blood-thirsty goblin. His 18 followers, male and female, are spirits of destruction who mob children either born or in the womb. Among them the *Mātṛs* afflict children and remain a threat to their life till the age of 16. These 18 spirits are called *Skanda-grahas* who are to be appeased by offerings of bath, *bali*, edibles, sacrifice, etc. Suśruta puts Skanda at the head of *Bāla-grahas* who afflict children. *Kaśyapa Saṁhitā* includes Śaṣṭhī in the 20 names of the *Bāla graha* Revatī whose relation with Skanda is also mentioned. In *Harṣacarita* Śaṣṭhī is *Jātamātṛ Devī*. In *Kādambarī* she is *Bahuputrikā* or *Jāta-hāriṇī* who robs the born ones. In Buddhist pantheon, *Bahuputrikā* is Hāritī, the stealer of children in Rājagṛha. She was converted to give up cannibalism and become lay member Buddha.

Thus Śaṣṭhī, Jarā, or Jāta-hāriṇī, etc., was a malevolent deity who changed her nature in course of time.—S.K.

343. Dwivedi, G.N. ; — *Advent of Śaṅkara in the Central Himalayas*.

JOIB, XXIX, Nos. 1-2, 1979, pp. 55-58.

The religious and intellectual conquest of India by Śaṅkara did not leave out the Himalaya region. Tradition about Śaṅkara current in Kumaon and Garhwal are unanimous on the point that Śaṅkara came here and drove out the Buddhists and other heretics after defeating them in argument. The author does not accept this tradition. He

comes to the conclusion that Buddhism and Jainism had entered the region of Kumaon and Garhwal only marginally without making much impression on its predominantly Śaiva-Śākta population. No doubt, Upagupta sent out Majjhima to the Himalayan region for missionary work, but by the seventh century Buddhism was waning even in the foothills. Thus, it is correct to say that Śāṅkara (788-820 A.D.) drove out Buddhism and Buddhists from Kumaon and Garhwal. — P.G.

346. Dwivedi, V.B. : — *Śakti-saṅgama-tantra-viśaye kiñcit* (A Note on *Śakti-saṅgama-tantra*). (in Sanskrit).

Aj. L., II, pt. 2, 1978, pp. 3-10.

The writer gives a detailed information about *Śakti-saṅgama-tantra* which is, according to him, an encyclopaedia of cults and sects of Indian religion. This book gives an elaborate information of almost eighty religious texts and nearly one hundred and fifty cults and sects. This text which was written in 1645 A.D., sheds also some light on the history and geography of medieval India. This text has been divided into four parts, the three of which have already been published in 1922, 1941 and 1947 respectively.—A.C.D.

347. Gail, Vow Adalbert : — *Der Sonnenkult im alten Indien—Eigengewächs oder Import ?* (The Sun-Cult in Ancient India—Indigent or Imported ?). (in German).

ZDMG. CXXVIII, 1978 pp. 333-348.

Author announces arrival of two books on “Sun-Worship in Ancient India” in 1972, one by V.C. Shrivastava, another by L.P. Pandey. Though both published in the same year, the arguments pointed out are diametrically opposite to each other. While Pandey tries to establish sun-worship to have come to India from foreigners on the basis of coins. Shrivastava maintains sun-worship to be indigent quoting for *Rgveda*, Pāṇini, *Rāmāyaṇa* and *Mahābhārata*.

The author analyses arguments of both sides and upholds Shrivastava's contention.— N.D.G.

348. Gokhale, Pradeep P. : — *The Philosophical Position of Jayarāśi-bhaṭṭa*.

IPQP, V, No. 3, 1978, pp. 489-498.

No detailed information is available about any particular Cārvāka philosopher, nor about who was Bṛhaspati referred to as the originator of Cārvāka system.

Jayarāṣi's main threads of thought are : 1. One should follow the path based on earthly view (*laukiko mārgaḥ*). 2. Hence, all principles being abolished, all practices are justified

Jayarāṣi's *laukika patha* does not merely refer to the belief in this world alone, discarding the other world (like Bṛhaspati), but also common sense view of the world. For instance, by *tattvas* he does not refer to the four – Earth, Water, Fire and Air, but his indication is to reflect. Even these *tattvas* (which here mean genres of the world) do not remain to be true. What remains is dry thoughtless behaviour. Thus the conclusion follows that all practices which have the beauty of thoughtlessness become just.

Jayarāṣi refutes common beliefs also, e.g., he says, we cannot distinguish between true and false cognition. What we see are forms or percepts, not material objects. He says that true cognition can be established only by defining it properly; the reality of the objects of cognition is dependent on the (establishment of the) true cognition. According to him, every definition of true cognition commits the fallacy of *petitio principii*. The intention in defining a term is to make the term known clearly and distinctly.

In the definition of *pratyakṣa*, his main attack is on the term *avyabhi-cāri*. If it means "that which is given by non-defective sense organs", then non-defectiveness cannot be known by perception. If it is inferred from true perception, of the object, then it is clearly a case of *petitio principii*. In other definitions also he repeats the same objection. This does not mean that every cognition is false. What he asserts is the indistinguishability between true and false cognition.

It is clear that Jayarāṣi bhaṭṭa is not in full approval of Bṛhaspati, the so-called originator of Cārvāka system.—S.R.

349. Goswami, Chitta R. :—*Neo-Hinduism : An Ethnocentric Religion Attains Universalism*.

Bhm., III, No. 2, 1977, pp. 13-22.

Hinduism contains elements of primitivism as well as most sublime aspects of religious aspiration. The most inseparable element in Hinduism is caste hierarchy, it could not thrive outside India.

Hinduism failed to absorb the virile aggressive Muslim invaders. This self-consciousness led only to a defensive strategy and further self-restriction. This is how it managed to survive.

It has not only survived the double attack of Christianity and Renascent European thought and culture, but has strengthened itself enormously through a process of transformation. The notable reform movements of Brāhma Samāj and Ārya Samāj were responsible for this transformation. Both condemned idol worship, caste and many other irrational customs and preached ethical monotheism. The second phase was in response to reforms of Iswar Chandra Vidyasagar who worked for abolition of polygamy, child marriage, widow remarriage, education, particularly to girls, etc. Bankim Chandra Chatterji presented a model of religious nationalism in his *Ānandamaṭha*, and made motherland a great deity.

The next phase of Neo-Hinduism is characterised by its search for universalism, represented by Vivekananda, Tagore, Gandhi and Aurobindo Ghosh, to whom the essence of Hinduism was not in anyway conditioned by ethnic, social or local factors. It is spirituality which is prerogative of every man and woman. Here is the yearning for the universal. Swami Dayananda believed in a religion based on universal and all embracing principles which have always been accepted as true by mankind.

Thus Neo-Hinduism has a definite message—universalism of a sublime kind.—S.R.

350. Govind, Vijai :—*All-Bīrūni's Observation on Indian Philosophical Concept with Reference to Their Christian, Greek and Islamic Parallels.*

Bhm., V, No. 1, 1979, pp. 37-46.

An attempt to describe Al-Bīrūni's observations on Indian Philosophy. This part chiefly describes Soul and Nature (*prakṛti*). concept of *prakṛti*, transmigration of the soul, concept of different *lokas*, cosmological concept, concept of liberation and its different ways like Yoga, renunciation, worship and *rasāyana*, and the other salient features of the Indian philosophical systems.—A.C.D.

351. Gupta, A.S. :—*Glorification of Goddess Rātri.*

Pur., XX, No. 1, 1978, pp. 1-6.

The *Devī-stotra* is in the form of *Rātri-sūkta* or the glorification of goddess Rātri who is the presiding deity of night. The first and perhaps the original *Rātri-sūkta* is in the *Rgveda* (X. 127).

In the *Devī-Māhātmya* of *Mārkaṇḍeya Purāṇa*, Brahmā eulogizes the goddess *Yoga-nidrā* who induces Viṣṇu to enter into sleep on the couch of Śeṣa in the general inundation at the time of *Pralaya*.

Rātri is from the root— $\sqrt{rā}$, 'to give', or from— \sqrt{ram} , 'to delight, to set at rest.' She performs two functions : 1. to contain the coming day in her womb and give birth to it the next day, and 2. to make all the beings calm and peaceful by inducing sleep in them.

In this *Devī-stotra*, she is represented as dark-complexioned, of terrific face, four-armed, carrying trident, conch, discus, mace, bow and arrows; one hand in *abhaya-mudrā* (protection).

There are three triads of female deities, the divine manifestations of Rātri or Durgā : 1. Mahākālī, Mahālakṣmī, and Mahāsarasvatī, who destroyed Madhu-Kaiṭabha. Mahiṣāsura, and Śumbha-Niśumbha demons respectively. 2. Mahālakṣmī, the supreme deity who herself assumed the forms of Mahākālī and Mahāsarasvatī as mentioned in *Prādhānika-rahasya*, and 3. From this second triad were produced Lakṣmī or Śrī, Sarasvatī or Trayī, and Gaurī or Umā.

According to *Vaikṛtika-rahasya*, the *sāmāsika* goddess Mahālakṣmī is the *Yoga-nidrā* of Viṣṇu having faces, arms and legs ten each, and 30 eyes. Mahālakṣmī of the nature of 3 *guṇas*, was manifested from the bodies of all gods - having white face, blue arms, thighs and shanks, and red mid-body and feet.

In the present *Devī-stotra*, the three Great Goddesses Mahākālī, Mahālakṣmī and Mahāsarasvatī and 3 goddesses Gaurī, Lakṣmī and Sarasvatī are all divine manifestations of the Great Goddess Rātri or Durgā. In Her manifested individual form, she is the supreme feminine deity, but in her immanent or pantheistic form, she is identical with the highest Divine Reality. She has both *sa-guṇa* and *nir-guṇa* forms. —S.R.

352. Gupta, D.K. :—*Hindu Theological System in Seventh Century India*.

JRS, VI, No. 1, 1978, pp. 35-52.

The great Brāhmaṇical renaissance in the wake of the establishment of the Gupta Empire about the middle of the 4th century, continued to make its impact on the socio-cultural and religious life of the people.

The present study is based on Daṇḍin's *Daśakumāracarita* (DKC) *Avantisundarī-kathā* (ASK).

Some of the old Vedic deities like Viṣṇu and Rudra under the name Śiva regained their importance and received worship in temples, while others like Indra, Varuṇa and Agni were reduced to folk-deities.

Viṣṇu and Śiva were assigned the functions respectively of sustaining and annihilating the universe, and creative function was allotted to Brahmā. Daṇḍin invokes this trinity in his benedictory verse of ASK. Elsewhere, too, he refers to the joint worship of these three gods.

Brahmā, a combination of the gods of sacred lore with four faces signifying the knowledge of the four Vedas, and of the god Prajāpati, lord of creatures, is conceived as a demiurgic god born in the lotus sprung from Viṣṇu's navel, sleeping on Śeṣa in the primeval ocean.

To the Vaiṣṇavas, Viṣṇu was the supreme god, designated *Trayī-śarīra* functioning as Creator, Sustainer and Annihilator. Among his 10 *avatāras* Kṛṣṇa was the most popular and finds repeated mention in Daṇḍin's works.

Śiva was as prominent as Viṣṇu in this period and received patronage both in the North and South. Gupta, Vākāṭaka and several other Southern kings like Pallavas of Kāñcī were devotees of Śiva. Sixty-three Nayandārs made Śiva popular in Tamil land. In Daṇḍin's time, Mahākāla temple in Ujjayinī and Avimukteśvara in Vārāṇasi were highly venerated.

Other gods and goddesses, e.g. Skanda (Guba, Kumāra, Subrahmanyam, etc.), Gaṇeśa, Sūrya as Pūṣan and Savitṛ, Candra, Caṇḍikā as Durgā and Mahīśāsura-Mardīnī, Bahuputrikā, the mother-goddess of children, were also worshipped and are referred to in Daṇḍin's works. Thus there was the process of development of polytheistic approach to religion with an undefinable tendency towards monotheistic orientation.—S.R.

353. Gupta, Dharmendra Kumar :—*The Puranic Hindu Theological System in the Seventh Century India.*

Pur., XX, No. 2, 1978, pp. 224-245.

It analyses the sects of Hindu religion as available during 7th century A.D. The sects have been described on the basis of the evidence available in Daṇḍin's *Daśakumāracaritam* as well as *Avantisundarikathā*. It also discusses *Paurāṇic dharma* and points out which minor gods of Vedic period assumed major importance later and which major Vedic gods lost their importance with the passage of time. The climax of Hindu religion is attributed to Gupta age. During the period of Daṇḍin *Paurāṇic dharma* was very popular.—N.K.S.

354. Gupta, Dharmendra Kumar :—*Kālidāsasya Jivana Darśanam* (*Kālidāsa's Philosophy of Life*). (in Sanskrit).

Sag., XVI, No. 4, 1978, pp. 337-341.

See Under Sec. X.

355. Gupta, Sanjukta : —*Viṣvakṣena—the Divine Protector*.

WZKS, XX, 1976, pp. 75-90.

Viṣvakṣena, a Vaiṣṇava deity, is the divine protector. Viṣvakṣena commenced his career as merely an epithet of Viṣṇu. Viṣvakṣena simply means the All-powerful One. The development of the Vaiṣṇava cult might have chosen him as a minor deity, to be worshipped with the Viṣṇu-image in the shrine because of his name *Viṣvakṣena* 'one who has his armies everywhere'. Afterwards, he was separated from Viṣṇu as a major manifestation. Because of his role (as suggested by his name) he became known as the chief of the army of Viṣṇu, and afterwards he was identified with Saṁkarṣaṇa. Hence, it was only a small step for him to become the original preceptor (*ācārya*) of the Śrī-Vaiṣṇavas. —A.C.D.

356. Jain, J.C. :—*The Importance of Vāsudevahiṇḍī*.

WZKS, XIX, 1975, pp. 103-116.

Quite a score of religio-love stories written by Jain monks, which are mentioned elsewhere, are either lost or incomplete. *Vāsudevahiṇḍī* by Saṅghadāsagaṇi Vācaka (c. 600 A.D.), a work dealing with the romantic episodes of Vāsudeva, the father of Kṛṣṇa, cousin brother of Neminātha, the 22nd Tirthaṅkara of the Jains, is also found incomplete. Though twelve manuscripts of this work are found, yet all are either corrupt or in mutilated condition. There were additions and subtractions made to it from time to time. It may also be possible that Saṅghadāsagaṇi Vācaka was not the real author of this work, but just a redactor. If it is so, then the date of this work would have to be considerably pushed back to the 3rd century A.D. or earlier.

The loss or incompleteness of such works may be caused by the unavoidable ravage of time or by the prejudice against the kinds of romantic and erotic literature which flourished among the early Jain authors. Possibly because the later Jain writers preferred directly religious stories and looked down on the works dominated with the love theme, many of these important compositions are now entirely lost.—A.C.D.

357. Jain, Kapoorchand :—*Jaina Darśana meṅ Dravya kī Avadhāraṇā (A Study of Dravya in Jain Philosophy)*. (in Hindi).

JJVB, V, Pts. 1-2, 1979, pp. 46-54.

It is a comparative study of elements (*dravya*) as described in Jain and Vaiśeṣika schools of Indian Philosophy. The term *dravya* roughly means a thing or a phenomenon 'which has an existence'. Jain philosophy enumerates only six elements in place of nine as admitted by the Vaiśeṣika school of philosophy.

These elements are divided into three categories, viz., (1) animate-inanimate, (2) shaped-shapeless and (3) existent-nonexistent. These primary elements are *jīva* (spirit), *pudgala* (having a form), *dharma* (virtue), *adharma* (sin), *ākāśa* (space) and *kāla* (time).

The first element *jīva* is of two types, viz., *saṃsārin* (wordly) and *mukta* (emancipated). The latter has eight qualities—*samyaktva*, *jñāna*, *darśana*, *vīrya*, *sūkṣmatva*, *avagāhanatva*, *aguru-laghutva* and *avyābādha*. Apart from these two categories, there are quite a number of sub-divisions.

The second element *pudgala* always has a shape which is a composite form of atoms. It contains four qualities *rūpa* (shape), *gandha* (smell), *rasa* (taste) and *sparsā* (touch). It may be categorised in two classes—viz., *sthūla* (gross) and *sūkṣma* (subtle). The other sub-divisions are very-gross, gross-cum-subtle, subtle and very subtle etc.—A.C.D.

358. Jain, Udaya Chandra :—*Pūjā evaṃ Saṃskāra-vidhi (Method of Worship and Rituals)*. (in Hindi).

JAnt/JSB, XXXII, No. 1, 1979, pp. 1-18.

The author presents here a detailed and comparative study of worship and sanctifying rites pertaining to Jainism in particular and to Hinduism in general. It gives an account of Jain way of worship, quoting several evidences from famous works of Jain literature. Besides, the writer throws light on the old and the new systems of worship, origin and usefulness of image worship, its purpose and also on the social aspect involved in it. The author attempts to introduce a comparative study by giving an account of patterns and categories of Hindu worship and rituals *vis-a-vis* those in Jainism and their influence upon each other.—A.C.D.

359. Jhingran, Saral :—*Śaṅkara and the Philosophy of Science : An Evaluation.*

IPQP, V, No. 2, 1978, pp. 173-182.

S.L. Pandey's claim that Śaṅkara's philosophy can be regarded as the philosophy of science *par excellence*, is refuted as follows :

1. Modern view of scientific theory as a conceptual scheme is not the same as the doctrine of *Māyā* or *Avidyā*, because it does not treat the realities to which it refers as illusory.

2. All scientific or empirical knowledge is just mental constructs, is not the same as the doctrine of *Māyā*, because it does not veil, but reveals the reality, or it points to reality.

3. Comparison of Śaṅkara's view of Brahman with Spinoza's *natura naturans* whose creative role is present everywhere and at all times, is also not correct because Spinoza did not mean the same thing by his doctrine as did Śaṅkara. Moreover, Brahman's creativity is at par with the *jīva*'s bondage and the world's phenomenal appearance. All of them are the creations of *avidyā*, and thus Brahman's creativity is not its essential nature.

4. According to *Advaita*, valid knowledge is that which sublates the previous illusory knowledge. In science, there is neither any reference to previous illusory knowledge, nor to any future transcendental knowledge.

5. Pandey has carried too far the similarity between Śaṅkara's analysis of the categories of knowledge with the views of modern scientists, when he says that Śaṅkara's theory of motion is in accord with the modern scientific theory that takes into consideration the electro-magnetic fields, etc.

6. *Advaita* conception of creation can not by any stretch of imagination be compared with the modern conception of functional dependence.

7. The rejection by science of hypothetical substance in the conception of causation is not the same as the doctrine of *Māyā* which regards the general unreality and falsity of the entire world of phenomena.

8. Śaṅkara's philosophy is essentially a means to the realization of *mokṣa*. It cannot be the basis of a philosophy of science.—S.R.

360. Joshi, J.R. :—*Prāṇa in Vedic Religion-II.*

BDCRI, XXXVII, Nos. 1-4, 1977-78, pp. 39-47.

The Āraṇyakas constitute a connecting link between the earlier texts and the later Upaniṣads as far as the *Prāṇa* mythology is concerned. The earlier mythological ritualistic conceptions are cleverly turned by Āraṇyakas into philosophical idea of the Upaniṣads. The conception of *Prāṇa* is closely connected with the span of life in the Āraṇyakas. The knower arrives at the couch of unsurpassed splendour. The couch is *Prāṇa* on which sits Brahṁā. Again Brahṁā has *Prāṇa* as his divinity. Śrī is related to *Prāṇa* as the wife of *Prāṇa-puruṣa*. *Prāṇa*, indeed is Yama who belongs to Aṅgiras and Manes.

Ultimately *Prāṇa* is said to be the highest divinity. Indra—said, “I am *Prāṇa*, worship me as the intelligent self, as life, as immortality, etc.” The development of the original connection of speech source of Vedic hymns with *Prāṇa* is the secret of the fact that *Prāṇa* or *Prāṇas* are called *ṛṣi* or *ṛṣis*.

The Upaniṣads, too, confirm and develop the earlier *Prāṇa* mythology. *Kaṭha* says that all the breaths follow *Prāṇa* while breathing. Upaniṣads also repeat *Prāṇa-vāk* connection. In Śrautasūtras (ŚS), we notice a change in the point of view. In the context of *Agnyādāna*, the sacrificer breathes out upon it with his mouth with “I put *Prāṇa* upon the immortality”, and breathes in over it with “I put immortality upon *Prāṇa*.” Likewise the ŚS’s refer to *Prāṇas* original connection with birth and life. The physiological aspect is expressed in the context of invocation of *Idā*. The sacrificer should touch the nostrils with “*naṣoḥ prāṇāḥ*” and each sense-organ with the formula “*mayi prāṇāḥ*”. The *Vāk-Prāṇa* relation seems to be expressed peculiarly in the Gṛhya-sūtras. As far as the relation between *Prāṇa* and *Vāyu* is concerned, a later *Gṛ. Sūt.* describes *Vāyu* as the *Prāṇa* of the world.

In this way, the original nature and development of *Prāṇa* can be traced consistently throughout the Vedic mythology and ritual.—S.R.

361. Joshi, M.C. :—*Rise of Meditation (upāsana) in Vedic Religion.*

JRS, VI, No. 2, 1978, pp. 61-69.

During the middle Vedic age began thinking beyond the gods of old and inveterate belief. In the Brāhmaṇas and Upaniṣads, there are beginnings of new dimensions of faith and reflection.

In the early Vedic polytheistic religion, powerful natural phenomena are theomorphized. In the transitional phase various powerful gods

lost power and disappeared and many new gods appeared including abstractions personified. Prajāpati (also called Brahmanaspati) is the most important among the Vedic deities. In the Brāhmaṇas, he is foremost and personified creative power of nature taking the place of Puruṣa. He is identified with sacrificer who offers oblations as a substitute for his own self.

The concept of Prajāpati in the Vedas is the starting point of Vedic theologians to find out the ultimate cause of the creation. He is invoked with Viṣṇu, Dhātṛ, Tvaṣṭṛ and taken to be the creator and protector of the world.

The Upaniṣads do not attach much importance to sacrifice and its relation to universe, gods and men. The centre of worship or *upāsana* is transferred to Brahman.

The theory of sacrifice rests in identification of sacrifice with Prajāpati who sacrifices himself to create the creatures. One of the most difficult and complicated rite was *agni-cayana* and construction of bird-shaped altar with a fixed number of bricks. The performance, the symbol of creation, was also an act of *upāsana*.

It has been suggested that *yoga* and *dhyāna* are non-Vedic and of pre-Aryan origin as seen in the Harappan sculptures depicting men in yogic posture. The non-Aryan *Munis* introduced, not only yogic practices, *saṃnyāsa* and *saṃādhi*, but also many ideas of ascetic morality.

There are several references to symbolic *upāsana* in the Brāhmaṇas and upaniṣads like meditation on 'Om' (*Chānd. Up.*), on Hara (*Śvet. Up.*), and hitting of Brahman with bow of Om and arrow of self (*Mund. Up.*).

Thus sacrifice as symbolic of creation, construction of altar and *agnicayana* reflect the form of *Upāsana* in Brāhmaṇic period.—S R.

362. Kumari, Vinod :—*Humanistic Approach to Life in Indian Thinking*.

MUSRJ, III, No. 1, 1978, pp. 71-74.

Humanism places man within the whole natural world where he can make valuable contribution to values of civilization and welfare of mankind. Humanism is always against pessimism. It accepts the inspiration of the departed, and proceeds and carries immense task of social emancipation and reconstruction.

In India humanist look has been present since the Vedic age. Aryans had accepted life in its fulness and variety and did not reject things

that were worldly. Upaniṣadic seers evinced deep attachment to life and an abiding faith in the potentialities in human activity. They thought man to merge his transient individuality into the essence of collective humanity. This craving for fulness is beautifully expressed in the passage; From untruth lead me to Truth; From darkness lead me to Light; From death lead me to Immortality.

The humanistic spirit was revived in modern age by Vivekananda who took up the task of social reformation and uplift of the masses. He once said: "Who cares if there is a soul or not?...Go out as Buddha did and struggle to lessen it (misery of the world) or die in the attempt."

In the first half of the 19th cent. Raja Ram Mohan Roy and Mahadev Govind Ranade attempted to make synthesis of Hinduism, Islam and Christianity, and dreamt of a universal religion. Theosophical Society also accepted the humanistic outlook. Rabindra Nath Tagore gave a mysterious poetic form to his humanism. God was hidden in the practical earthly problem of the relation between man and society. Humanism found its application in political and social fields in the works of Mahatma Gandhi and Nehru. Gandhi gave it a new meaning. Recently there have been attempts to synthesize idealism and science, noticeable in the works of S. Radhakrishnan.—S.R

363. Lal, S.K. :—*Jyeṣṭhā-Alakṣmī*.

CASS, No. 3, 1976, pp. 91-99.

In the field of religion, inimical forces of nature had also been conceived as deities mythologically. Alakṣmī is one of them. This goddess originally represented only bad marks, because the term *lakṣmī* meant marks in the Saṃhitās. Jyeṣṭhā also came from the same source. Later, both these goddesses were combined together in such a form as their separate identity was lost.

Firstly, the goddess Jyeṣṭhā, the successor of Nirṛti, became Rudrīya Lakṣmī through association with Rudra, the god of destruction. Due to her fearful characteristics, she is occasionally worshipped and a few temples are dedicated to her in south India only. This deity should be worshipped outside the village at the time of calamity for regaining peace and prosperity.

The image of this deity, as described in the Sanskrit texts, shows a furious appearance. She was married to Kali from whom she got a son, Vṛṣabhāṅka and a daughter, Agnimātā or Sukanyā. Though the goddess Jyeṣṭhā belongs to Śiva group, yet by handling a lotus, a symbol of the Viṣṇu group, she is also connected with Viṣṇu. Thereby she is conceived

as the elder sister of Lakṣmī, the consort of Viṣṇu. The worship of Jyeṣṭhā is also performed on the fourteenth day of the dark half of the month of Jyeṣṭha or in the bright half of the month of Bhādrapada when there is Jyeṣṭhā asterism. This day is Nilajyeṣṭhā, a combination of 8th day and Sunday alongwith the Jyeṣṭhā asterism. It is thought that goddess Śītalā, the presiding deity of small-pox has taken over Jyeṣṭhā, who is popularly worshipped in her temples commonly situated outside the villages.—A.C.D.

364. Mittal, Kewal Krishan :—*Affinity between Jainism and Sāṃkhya.*

Bhm., III, No. 4, 1978, pp. 5-10.

Traditionally, Sāṃkhya is a theistic (*āstika*) and dualistic system of philosophy while Jain thought is atheistic (*nāstika*) and characterized as pluralistic realism. Jainas are *kriyāvādīs* and Sāṃkhyas *a-kriyāvādīs*. Jaina *sūtras* reject *Pradhāna-Kāraṇa-vāda* and 'aloofness of the Puruṣa' in the explanation of changes in the affairs of the world.

In fact, these differences are apparent than real. Sāṃkhya system in its classical form is not theistic in the sense of belief in the existence of God, but is called theistic because it accepts the authority of the Vedas and is based on the cosmogonic theories of the Upaniṣads. Both these arguments can be questioned. Sāṃkhya clearly says that the means recommended by the Vedas are not efficacious enough to remove suffering. Jainism rejects belief in God and the authority of the Vedas.

Though Sāṃkhya defines *āpta-vacana* as 'true revelation' Sāṃkhya thinkers like Vijñānabhikṣu say that *āpta-vacana's* authority needs to be established on the analogy of the statements made by experts in other branches of knowledge, and Aniruddha would accept only the sayings which are supported by reason. It amounts to rejection of verbal testimony.

Jainism is atheistic in being the development of the popular notion of a more primitive and cruder character, e.g., animistic ideas. Sāṃkhya, too, is of remoter antiquity than the Vedic thought. Its ideas originally did not belong to the Vedic stock, but were positively opposed to the Vedic ones. With all emphasis on *Anekāntavāda* the Jainas do ultimately talk of two fundamental realities heterogeneous to each other in character, viz., *jīva* and *a-jīva*. Sāṃkhya's *Prakṛti* and plurality of souls are equally acceptable to the Jainas.

Similarly, comparison of the state of *mokṣa* as described by both shows the difference to be merely apparent. Jainism is primarily a

religion, but so far as its philosophical aspect is concerned, it is not fundamentally different from Sāṃkhya thought.—S.R.

365. Murti, G. Suryanarayana :—*The Impact of Advaita Philosophy on Abhinavagupta's Interpretation of Rasa-sūtra as Represented by Jagannātha.*

VII, XVII, 1979, pp. 49-52.

Abhinavagupta (Abhi.) has given the interpretation and exposition of the *Rasa-sūtra* in his commentary on *Nāṭyaśāstra*. The interpretation of the two words *samyoga* and *niṣpatti* has given rise to different conclusion by the followers of Advaita, Sāṃkhya and Mīmāṃsā schools.

Abhi. explains the *Rasa-sūtra* (RS) by using the concept of *Śaivādvaita* and *Vyañjanā*. Jagannātha (JN) also presents an interesting point wherein he differs from the views of Abhi. and Mammaṭa. Mammaṭa says that the feeling of love, etc., qualified by *cit*, with its cover removed, is *rasa*. But JN opines that *cit* qualified by love is *rasa*. He says that the connoisseur (*sahṛdaya*) contemplates on the *vibhāvas*, *anubhāvas* and *vyabhicāri-bhāvas* and forgets the limitation such as *kāntātva* (wife-hood), etc., of the characters. His contemplation, assisted by transcendental function (*alaukika-vyāpāra*) removes the cover of nescience around *cit*, which is the nature of bliss. On account of the removal of the cover of nescience, latent impressions are construed of the objects of one's cognition. These impressions are *rasa*. The striking way in which JN explains *Tat-tvam-asi* is as below.

1. The veil of nescience of *tvam-padārtha* is removed by *śravaṇa*, *manana*, and *nididhyāsana*. In *rasa*-realization, the nescience covering the *cit* is removed by constant contemplation of *vibhāvas*, etc., assisted by *vyañjanā* developed from the combination of *vibhāva*, etc.

2. In *rasāsvāda*, the spectator feels the identity with the ideas of the author in the form of the characters and gets bliss. But it is bounded by the contemplation of *vibhāvas* (*carvaṇā*) etc., and by function of *vyañjanā*. The spectator has the feeling "I am Duṣyanta having love towards Śakuntalā".

3. The experience of bliss by the spectator is homogeneous and uniform like that of the different meditators.

Thus far Abhi.'s explanation of RS and its exposition by JN are influenced by Advaita philosophy.

Next JN supports the explanation of Mammaṭa that permanent mood like *rati*, influenced by consciousness with its cover removed by the

transcendental function developed from the combination of *vibhāvas*, etc., is *rasa*. He explains this by the Vedāntic example of *svapna-turaga* in which the internal organ itself takes the form of a horse. Similarly, in *kāvya*, Śakuntalā, Duṣyanta and all their activities are different manifestations or shapes of mind. The other theory accepted by JN is based on lead-silver (*raṅga-rajata*) delusion. The *sākṣin* to *vibhāvas*, etc., mistakes the actor for Duṣyanta assisted by ignorance *avidyā*. He also compares the experience of *rasa* to that of the meditator. — S.R.

366. Nahata, Agar Chand :—*Bhagavān Rṣabhadeva kā Smāraka, Bhāratiya Mahāparva, Akṣaya-tṛtīyā* (The Memorial of Bhagavān Rṣabhadeva, the Great Indian Festival, the Akṣaya-tṛtīyā). (in Hindi).

JJVB, V, Nos. 1-2, 1979, pp. 140-145.

The first Tirthaṅkara, Bhagavān Rṣabhadeva, was the inaugurator of a New Age of the Descending Cycle, and also the first inventor and propagator of the present civilisation, art, science, script, numerals, administration and social order.

The Jaina Āgamas give a vivid account of the conditions prevailing in his time which was called *bhoga-bhūmi* in which twins were born and on growing up they married and gave birth to twins who also later on married generation after generation. Their needs were few, life simple.

In this transitional period, young people died early. In this critical time a twin man died and his twin girl was married to Rṣabhadeva, who had appeared in such circumstances. Rṣabhadeva turned *bhoga-bhūmi* into *karma-bhūmi*. He taught the people the art of war, writing and agriculture. Men were taught 72 arts and women 64. He taught alphabetic script and numerals to his daughter Brāhmī Sundarī. The Brāhmī script is known after his daughter's name.

Rṣabhadeva begot 100 sons. Before him the leaders or chiefs of society were called *Bulakara*. Rṣabhadeva was the first king who founded a royal house and a capital, social organization, and settled life. after having accomplished all this, he turned to a life of renunciation and gave rise to the institution of *saṃnyāsa*.

On the 8th day of *Caitra*, he divided his kingdom between his 100 sons and became a *Caritra* (wandering ascetic). Rejecting all other things, he accepted only pure food. Such pure food, viz., sugarcane juice, was offered to him by Śreyāṃsa Kumāra, a companion of his former life, with which he broke his fast of one year on the day of *akṣaya-tṛtīyā* which is celebrated as his memorial festival. — S.R.

367. Nalini, M.V. :—*Śrīpāda-saptati of Melputtur Nārāyaṇa Bhaṭṭapāda*.

AORM, XXVII, Pt. 2, 1977, pp. 1-8.

Śrīpāda-saptati (SPS) is one of the devotional works of Nārāyaṇa Bhaṭṭapāda extolling the Goddess (Maḥiṣāsūramardīnī) enshrined at Mūkkala (*mukṭisthala*). According to the poet, the attainment of the feet of the Goddess after visualising her, is the devotee's main aim, and the knowledge of their qualities and their worship the means. In the SPS, the means and end are both present, since all the verses reveal the word *pāda* and extol the *pāda*. The *Saptati* ends with the wish that it may grant tumultuous prosperities to the devotee. Tradition says that SPS was the poet's swan song.

The Goddess is addressed by her several names like daughter of Himālaya, Kātyāyanī, Bhavānī, etc., in the 2nd person as the listener to the ardent prayers of the poet. Her feet are referred to as munificent in granting the devotees the desired ends including *jñāna* and *vairāgya*.

A few verses describe the *saubhāgya* of the feet, some reveal extreme kindness and boon they confer, some extol their heroism in punishing the wicked, and some their greatness, power to remove ignorance and grant beatitude.

In the limited span of 71 *Śārdūlavikrīḍita* verses, the poet has produced a lyric of considerable literary merit—*śṛṅgāra* and *vīra* are the two sentiments chiefly delineated through the under-current of *bhakti*. Not less than 22 figures of speech—*utprekṣā*, *kāvya-līṅga*, *rūpaka*, *śleṣa*, *virodhābhāsa* and *atiśayokti* being the more frequently used. Splendid is the metaphor where the different characteristics of the dawn are superimposed on the Goddess' feet jingling with jewelled anklets.

The verses reveal poet's familiarity with the different rites of Tantra, knowledge of grammar, rhetoric and Puranic lore. Rare words like *kāsara* (buffalo), *rakṣāvān* (fire burning dung of *gaūrī* cow) and *hallohala* are not uncommon in SPS.—S.R.

368. Olivelle, Patrick :—*The Integration of Renunciation by Orthodox Hinduism*.

JOIB, XXVIII, No. 1, 1978, pp. 27-36.

Dharma of the four *varṇas* is the very root of orthodox Brāhmaṇism. To this a new dimension of *āśrama*, which is absent in Vedic literature, was added, thereby rehabilitating renunciation as an orthodox life-style, of which the single goal was liberation from birth-and-death

cycle—a state of bondage and suffering through actions. The *āśrama*-theory introduced the element of choice, which implied value-judgment. *Mokṣa*, being the explicit goal of the renouncer, the *dharma* of renunciation was considered better suited for, or as the only means of, *mokṣa*.

In *mokṣa*-context, *dharma* became twofold : *nivṛtti-dharma*, abstinence from action and stoppage of birth-death cycle, and *pravṛtti-dharma* of activity furthering the life-cycle. By embracing both, life-in-the-world and renunciation, *dharma* became meaningful with reference to *mokṣa*.

The first reaction to the *āśrama*-theory was its total rejection as advocated by Gautama and Baudhāyana *Dharma-sūtras* in which householder (*gṛhasītha*) life was recognized as legitimate and the *āśrama*-theory as the view of the opponent. Āpastamba and Vāsiṣṭha, on other hand, accept it. The theory, however, presented by these four authors is basically the same. Most authors of *Dharma-śāstras* place the householder above the rest as the source and support of the other three.

The challenge of threat to the orthodox framework by the admission of choice, prompted the revision of the pre-classical *āśrama*-theory in which the choice was limited to a definite point of time; it had to be made immediately after the period of pupilage following initiation. Here, on the other hand, one can choose to renounce at any moment of one's life. The revised form of the theory is represented by Manu.

Bhagavadgītā redefines renunciation by removing the obstacle to liberation, namely, action posed by life-in-the-world. The elimination of desire from action removes the hindrance to *mokṣa*. According to king Janaka, knowledge is the cause of liberation, not the mode of life.

It was in three moments that renunciation was integrated into the orthodox frame of Hinduism : 1. the *āśrama*-theory made renunciation a viable option. It made possible the admission of variety of choice and, consequently, of value judgment into the concept of *dharma*.

The second and third moments enabled Hinduism to remain basically the religion of society and at the same time to integrate the values and goals, the products of renouncer's thought and mysticism. Hinduism thus remains the religion of caste and of renunciation, i.e., both of the renouncer and of the householder.—S.R.

369. Olivelle, Patrick : - *A Definition of World Renunciation*.

WZKS, XIX, 1975, pp. 75-83.

The author discusses here the definition of *saṃnyāsa* as formulated and also analysed by Vāsudevāśrama (c. 17 th-18th Century A.D.) in

his monumental work *Yatidharmaparakāṣa*. He examines the text by comparing and corroborating with stray references to *saṃnyāsa* found in various Vedic texts ranging from *Samhitās* to *Sūtras*.

After a deep and multifaceted study on the subject, the author arrives at the following conclusion :

(i) That renunciation is essentially a negative state constituting an anti-structure to the life-in-the-world.

(ii) That the true significance of the positive elements of the renouncer's life can only be understood by identifying their negative and negating dimension.

(iii) That the negation of the life-in-the-world is central to the goal of renunciation, namely liberation (*mokṣa*), for as life-in-the-world is the epitome of *saṃsāra* so renunciation constitutes the threshold of *mokṣa*.—A.C.D.

370. Padoux, Andre :—*Contributions a L'etude du Mantra Śāstra* (*Contribution of the Study of Mantra Śāstra*). (in French).

BEFEO, LXV, No. 1, 1978, pp. 65-85.

For the Hindu, there is no ritual or religious activity which is not accompanied with a *mantra*, says the author quoting from Aurthur Avalon's "Principles of Tantra". In the present article he analyses different modes of *mantroddhāra* starting from the king of *mantras* 'OM'.

The *mantras* which get special treatment here are as follows : *netra mantra*—*oṃ jumṣaḥ*, *gopāla mantra*—*oṃ namo nārāyaṇāya*, *māyābīja*—*Hrīm*.

The Tantras which are referred to here are mainly—*Mahānirvāṇa-tantra*, *Svacchandatantra*, *Netratantra*, *Lakṣmītantra*.—N.D.G.

371. Raghavan, V.K.S.N. :—*The Gurutilaka-stuti of Garuḍadhva-iadāsa*.

AORM, XXVIII, No. 1, 1978, pp. 1-11.

Gurutilaka-stuti of Garuḍadhvajadāsa is edited here for the first time with English translation. Nothing definite is known about the author whose name in the colophon is given as Raghunāthādhvarin. He is stated as the son of Varadarāya.

The present *stotra* is one of the several *stotras* on Vedāntadeśika. It is a fine specimen of devotional lyric. The author identifies Vedāntadeśika with Lord Hayagrīva and incarnation of the temple bell of Lord Veṅkaṭeśvara at Tirupati. —S.R.

372. Raghunathacharya, S.B. :—*A Note on the Word Pretyabhāva*.

VII, XVIII, 1969, pp. 92-95.

See Under Sec. IX.

373. Ray, Ramji :—*Sūtra-kṛtāṅga kā Jaina Āgamaṁ meṁ Sthāna (The Place of Sūtra-kṛtāṅga among Jain Āgamas)*. (in Hindi).

JANT/JSB, XXXII, No. 1, 1979, pp. 34-46.

The author discusses the term *Āgama* and ascertains its meaning. Then, he gives a brief account relating to number, parts, subparts, subject-matter, language and style of *Āgama* literature, and also points out how this ancient literature was kept free from decay as well as from interpolation. Here, *Sūtra-kṛtāṅga* which is believed to be the second part of *Āgama*, is thoroughly discussed by giving ample account of its various aspects which have their own significance not only in the Jain tradition but also in Indian society.—A.C.D.

374. Shanbhag, D.N. :—*The Concept of Ahimsā as Expounded in the Yaśastilakacampū of Somadeva*.

JKU, XXII, 1978, pp. 22-27.

Yaśastilakacampū, a treatise classified as *dharmakathā*, was written by Somadeva (959 A.D.), a Jain theologian, of Raichur (Karnataka). The author mainly aimed at describing *ahimsā* (non-violence) with its all possible aspects. Though physical non-violence is a virtue but it should be accompanied by thought. A tiller actually kills numerous creatures by tilling his farm. But he is not a sinner, because he does not do it with intention. On the contrary, a fisherman who only catches fish and does not actually kill them, acquires sin because of his intention working behind him. Through this psychical tie a hermit may become a house-holder and vice versa.

Thus it is essential that *ahimsā* should be strictly observed not only by action but also by speech as well as thought. For acquiring *ahimsā*, Somadeva suggests in accordance with Jain philosophy, cultivation of four great virtues, viz. *maitrī* (friendly behaviour to all), *pramoda* (love for penance and virtue), *kāruṇya* (pity) and *mādhyaस्थ्यā* (aloofness). He asserts *jīvadāyā* (kindness towards all creatures) is the supreme virtue.—A.C.D.

375. Sharma, Aravind :—*Are Saṁnyāsa and Tyāga Synonymous in the Bhagavadgītā ?*

IPQP, VI, No. 1, 1978, pp. 35-44.

Arjuna wants to know the *tattva* or essence of *saṁnyāsa* and *tyāga* as *prthak*, as distinguished. Kṛṣṇa does not give direct answers to Arjuna's questions. The answers can be gleaned from the remarks made by Kṛṣṇa on the subject of *tyāga* and *saṁnyāsa*.

The emotional argument of Arjuna against fighting is that 'killing will produce a fruit of sin.' Kṛṣṇa points out that there are various ways in which the consequences of *karma* can be avoided. This is possible by adopting certain attitudes towards *karma*, and certain others towards the fruit of action (*karma-phala*). Some of the various attitudes which *Gītā* recommends are brought in relation to the concepts of *saṁnyāsa* and *tyāga*.

It does not recommend Arjuna's way of avoiding sin, which is not to fight. According to the Hindu doctrine, *karma* binds, but the way to release oneself is not to refrain from acting, because man must act.

The bond of *karma* could be cut at two points at the origin of *karma* itself, or at its fruition. The situations in which *karma* is no-action in the karmic sense in *Gītā* are : 1. when *karma* is performed to fulfil one's duty without desire-motive; 2. when one acts with the realization that it is not "he" but the body which is acting; 3. when one casts off one's own action on God (*Brahman*); 4. when one acts without attachment to action, and 5. when action is performed in consonance with *yoga*.

The options in the realm of *karma-phala* are : 1. One may act but give up the desire for its fruit; or 2. give up attachment to action's fruit which would not accrue, or 3. give up the fruit of action itself.

Now, the terms *saṁnyāsa* and *tyāga* both have the general meaning of 'giving up.' In most of the realms of *karma* and *karma-phala*, both the terms overlap, but there are notable exceptions. First, *tyāga* is not used in the sense of casting action on someone else such as God, and secondly, *saṁnyāsa* is not used in the sense of giving up the fruit of action, nor in giving up attachment to action.—S.R.

376. Sharma, Peri Sarveswara :—*Essential Qualities of Hinduism*.

BV, XXXVIII, Nos. 1-4, 1978, pp. 81-94.

Hinduism contains the elements of all the religions, yet it is different from all of them. The following qualities distinguish it from other religions.

1. The authority of the Vedas : Veda means 'knowledge' or 'wisdom.' It is also called *Śruti*, 'eternal word' heard by *Rṣis* of great antiquity.

Sharma then gives a somewhat brief description of the whole Vedic literature—*Vedāṅgas*, *Brāhmaṇas*, *Upaniṣads*, *Sūtras*, systems of philosophy, etc.

2. Transmigration of Soul : Cycles of births and deaths according to one's own *karman* (deed). The law of *Karman* is the essential point of Hinduism. *Bhagavadgītā* is cited in its support.

3. Caste System : First mention of castes occurs in the *Puruṣa sūkta* (*RV*, X. 90). *Smṛtis* describe the system elaborately and the duties of each caste are defined. *Gītā* also describes the duties of all the four castes. According to the orthodox view, men are not born equal. Their birth is determined by their past deeds. Therefore nobody questions the caste system. Mixture of caste was considered to be an appalling sin, a sign of Kali Age.

4. Division of Time into Four Yugas : *Kṛta-yuga* (4800 years), *Tretā* (3600 years), *Dvāpara* (2400 years) and *Kali* (1200 years); total 12,000 years of gods. Multiplied by 360 (a day of gods), it comes to 4,320,000 years of mortals. The total of 4 *yugas* is called *Mahāyuga* or *Divya-yuga*; 71 *Divya-yugas* form a *Manvantara* of 306,720,000 years.

Dharma does not remain alike in all *yugas*. It loses one of its four feet (a quarter) in every successive *yuga* owing to deteriorating moral standards gradually. We are living in the *Kali* Age when *Brāhmaṇas* neglect their duties, sons will slay fathers, and fathers, sons, private property will be confiscated and wars unleashed by self-conceited, deluded men, and so on. —S.R.

377. Sharma, S.R. :—*The Place of Gaṇeśa and Rāma in Hindu Pantheon*.

Bhm., IV, Nos. 3-4, 1979, pp. 47-56.

The Gaṇeśa-worship and Rāma-worship are closely connected with each other. Rāma worshipped as *maryadā-puruṣottama*, and incarnation of Viṣṇu, occupies an honoured place in the heart of every Hindu. Gaṇeśa, too, enjoys an equally significant place in the Indian cultural domain. He is worshipped as *bodhi-dātā* (giver of wisdom), *siddhi-dātā* (bestower of success), *maṅgala-dātā* (giver of auspicious things) and *Vighneśvara* (Lord of obstacles). His worship is imperative before the worship of any god. That is why *śri-gaṇeśa* has become synonym for beginning or commencement.

This is illustrated by the author by giving instance of the works of ancient and medieval saints and poets, who were the devotees of Rāma beginning with obeisance to Gaṇeśa, e.g., *Bhāvārtha Rāmāyaṇa* of Ekanātha, *Tantrasāra* of Mādhavanātha, *Rāmārcana-candrikā*, *Rāma carita-mānasa* of Tulasīdāsa, *Śrī-Rāmāyaṇa-paddhati*, etc.

The *Vālmikīya-Kāvyaopaniṣad* also throws sufficient light on the intimate relationship between *Rāmopāsanā* and *Gaṇeśopāsanā* and given first preference to the worship of Gaṇapati. By citing several such instances, the writer has shown the popularity and universality of *Gaṇeśopāsanā*.—S.R.

378. Shiv Kumar :—*The Sāṃkhya Theory of perceptual Error and its Presentation by Prabhācandra.*

JJVB, IV, Nos. 7-8, 1977, pp. 129-135.

Explains Sāṃkhya as one of the oldest systems of philosophy based upon rational and realistic approach that can help alleviating miseries through true knowledge of reality. Refers to the epistemological problems as explained by Sāṃkhya and shows development in this respect from Īśvarakṛṣṇa to Vācaspati. Prabhācandra, a Jain logician of 9th century, recorded the most remarkable exposition of Sāṃkhya theory of perceptual error. Attempts to trace the development of the Sāṃkhya theory of perceptual error and considers the intrinsic value of Prabhācandra's presentation of the same in its epistemological significance and ontological importance. Prabhācandra's presentation is novel because it does not find explicit discussion in the early extant Sāṃkhya texts. Concludes with the remark that no Sāṃkhya author either referred to or replied to the issues raised by Prabhācandra relating to Sāṃkhya theory of perceptual error. — N.K.S.

379. Singh, R.P. :—*Bradley and Śaṅkara.*

IPQP, V, No. 3, 1978, pp. 271-285.

The problems of philosophy have always been the problems of Reality, of Value and Meaning, and of Knowledge.

Bradley's notion of Reality is an idealistic view of Reality. The nerve of this idealism is that "Reality is spiritual." Outside of spirit, there is not and cannot be any reality. Pure Spirit, according to Bradley's notion of it, is realized in the Absolute. It is described by him as "absolute life" and "absolute experience." In describing these terms, Bradley emphasizes the 'content' side of reality and neglects the 'that' aspect of experience which he identifies with reality. In considering anything real, there are two aspects, a 'that' and a 'what', i.e., an 'existence' and a 'content', and the two are inseparable. It is the

'content' or 'what' aspect of experience that gets the upper hand in Bradley, and the Absolute comes to be treated as Absolute Experience.

Śaṅkara has described the Absolute, Brahman as Ātman as the subject, and also as Liberation (*mokṣa*). Ātman brings out the 'subject' aspect of reality and *mokṣa*, the 'content' aspect of it. While emphasizing both these aspects of experience, Śaṅkara brings out the oneness of Brahman, Ātman and *mokṣa*.

Another doctrine of Śaṅkara is *Māyā* which he developed in the context of authentic spiritual life. The witness of the three states of waking, dreaming and deep sleep, who remains the same, is not affected by the three variable states. The appearance of the supreme Self as involved in the three states is mere illusion as of snake in a rope.

Bradley does not know "why or how is the Absolute divides itself into centres, or the way in which, so divided, it still remains one. The relation of the many experiences to the single experience, and so to one another is, in the end, beyond us." It is here that Śaṅkara's doctrine of *Māyā* and *Upādhi* is relevant and provides the clue to the understanding of the being and of the nature of "experiences." Śaṅkara's dual vision of the Supreme as unconditioned (*nirupādhika*) and conditioned (*sopādhika*), *Māyā* being the necessary conditioning factor (*upādhi*), is a significant contribution to the solution of the togetherness of the absolute and world experience.

Thirdly, there is a fundamental difference in their approaches to the philosophical problem. For Śaṅkara, the religious problem has always been the fundamental problem of philosophy. For Bradley, however, the religious consciousness, like the moral, is inherently self-contradictory. It offers thought no satisfactory resting place. It has been the fate of religion to be dissolved into philosophy, in Bradley. Bradley's is the Logical or Absolute Idealism, while Śaṅkara's is Axiological Idealism or the Idealism of Value for which the notion of intelligibility and value are inseparable. For Bradley, the crucial option for philosophy is the option between 'thought' and 'being.' For Śaṅkara, it would be the option between "the inseparability of being and value" and "the divorce of being and value."—S R.

380. Sinha, Kali Prasad :—*Relation Between Substance and Attributes in Indian Philosophy*.

Bhm., IV, No. 1, 1978, pp. 32-46.

Relation between substances (S) and attributes or qualities (Q) is one of intriguing problems of philosophy.

1. According to Buddhists, S is nothing but cluster of momentary Qs. There being no S behind the Qs, the question of their relationship does not arise.

2. Vaibhāṣikas and Śāutrāntikas hold Qs to be real. According to Vaibhāṣikas, internal and external entities are perceptible, but the latter hold only the internal entities to be perceptible.

3. Mādhyamikas hold everything internal or external as *jūnya* 'Inexplicable' or relative. World is relative and nothing can be affirmed or negated.

4. Yogācāras regard *Vijñāna* 'consciousness' as the only reality. The objects of knowledge are false and external projections of internal consciousness.

5. Naiyāyikas regard S to be a permanent substratum to which Qs inhere. They are criticised by Buddhists who say that there cannot be S prior to Qs.

6. According to *Anekāntavāda* of Jainas, nothing can be defined as having absolutely some particular character or characters. Jainas say that S is not a permanent entity behind the Qs, nor a chain of momentary Qs. S and Qs are real and inseparable. Their relation is of invariable concomitance or of simultaneity with one another, or of coeval identity.

7-8. Naiyāyikas and Vaiśeṣikas believe S and Qs to be real. Qs inhere in S which is something over and above Qs. Naiyāyikas say that S in its real form is devoid of any Qs. Just a moment after S comes into being, Qs adhere to it. Qs cannot exist by themselves. They abide in S in relation of inherence. Buddhist theory of 'no S apart from its Qs' is refuted by Naiyāyika-Vaiśeṣikas.

9-10. Sāṃkhya-Yoga : Prakṛiti is the material cause of universe. According to its *Satkāryavāda* theory, nothing new is produced in the universe. Effect pre-exists in cause. It is identical with it because of being the same material, but also different in being of different utility. Their relationship is of identity-in-difference (*bhedābheda*). They refute Buddhist and Nyāya-Vaiśeṣika theories.—S.R.

381. Sircar, H.K. : - *Prācīna Uttara-Vaṅga meṃ Jaina-Dharma (Jain Religion in Ancient North-Vaṅga)*. (in Hindi).

JJVB, VI, Pt. 10, 1981, pp. 6-12.

It deals with the Jaina Dharma spread over Ancient North Bengal. The north of Gaṅgā and Padmā rivers was known as Uttara Vaṅga. The

Dharma propounded by Mahāvīra was called Nirgrantha and its followers were known till Gupta-era. From Gupta-era they were known as Jainas. According to historical evidences Nirgrantha religion was spread in Uttara-Vaṅga at the time of the establishment of Maurya Empire, Bṛhatkathā-Kośa of Hariṣeṇa tells us that Candragupta Maurya, the builder of the empire, accepted Nirgrantha Dharma. A study of the copper-plates of Gupta-era found from Uttara-Vaṅga and from Paharapur, shows that during the Gupta age Jaina Dharma was also present. Heiun-Tsang also accepts the presence of Jaina Dharma in the seventh century by saying that Digambar Jains were numerous. From Pāla and Sena period the decay of Jaina Dharma started. According to N.R. Ray and Bagchi most probably the Nirgranthas mixed themselves with other sects such as Siddhas, Kāpālikas, Avadhūtas etc.—M.R.G.

382. Sundaram, C.S. :—*Origin and Worship of Tulasī.*

AORM, XXVIII, No. 1, 1978, pp. 1-6.

Tulasī, the basil plant, is considered sacred to Viṣṇu. *Brahma-vaivarta-purāṇa* (BVP) gives the derivation of the name from men and women not being able to offer an equal (*tulā*) to her. Or she may be so called because she puts down (*syati*) anything similar (*tulā*) to her. *Bṛhaddharma-purāṇa* says that *ta* is said to be 'death' and is combined with *u*. Being 'dead' she still shines (*lasati*). Thus she is called Tulasī.

Several works have been written extolling her greatness. *Kavacas* on her are found in *Padma*, *Brahma* and some other *Purāṇas*. Vidyānātha Bhaṭṭācārya composed *Tulasīdūta* in 1784 A.D., in which the Gopīs send their message to Kṛṣṇa through Tulasī.

BVP says that Gopi named Tulasī, sporting with Kṛṣṇa, was cursed by jealous Rādhā. Then she was born as Tulasī as the daughter of Mādhavī and Dharmadhvaja. A cowherd Sudāman was born as the demon Śaṅkhacūḍa who married Tulasī and conquered the gods. Śiva asked Nārāyaṇa to put down the demon. Śiva goes to fight Śaṅkhacūḍa, and Viṣṇu, assuming the form of Śaṅkhacūḍa, spoils the chastity of Tulasī which was a condition of the demon's death. Tulasī cursed Viṣṇu for his fraud to become a stone. Nārāyaṇa consoled her. She became the Gaṇḍakī river, her hair, the Tulasī plant, and Nārāyaṇa as Śālagrāma stones remained in the river.

Somewhat different origin is given in the *Devībhāgavata* and *Padma Purāṇas*. There is a *Tulsyupaniṣad* also extolling her. One of the important day of her worship falls on 12th Śukla of Kārttika when women perform her marriage with a small twing of myrobalan as a

symbol of Viṣṇu. *Stotras* in her praise are found in *Padma*, *Vāmana* and *Garuḍa Purāṇas*.—S.R.

383. Swami, R.T. :—*Mahāvākyārthamañjarī of Acyutarāya Modak*.

AORM, XXIV, Pt. 2, 1973, pp. 1-16.

This work gives an useful information of a small treatise on Vedānta, *Mahāvākyārtha-mañjarī* of Acyutarāya Modak of Nasik, who flourished during the first half of the nineteenth century. Along with the original text of this work, quite a number of works on different subjects by this author are enlisted, many of which are available these days in manuscripts.—A.C.D.

384. Tatia, Nathmal :—*Anekānta* .

JJVB, IV, No. 7-8, 1979, pp. 113-128.

Introduces the concept of *anekānta* that occupies central position in Jaina philosophy as an ethical mode of speech, and assumed an ontological role in Ardhamāgadhī Āgamas. Points to its three stages of development, i.e., *vibhajyavāda* (the method of answering a question by dividing the issues), *naṇavāda* (the method of defining the frame-work of reference) and *syādvāda* (the prefixing of the particle *syāt*, reference to a proposition, indicative of its conditional character). The writer also attempts to search the elements of *anekānta* in non-Jaina thought by examining Vedic and Buddhist literature, Yoga and Nyāya schools. Further, relates the development of the concept of *anekānta* by examining the works of Jaina authors such as Umāsvāti, Siddhasena Divākara, Mallavādin, Jinabhadra and Kundakunda. Explains the concept as explained by Samantabhadra, Haribhadra, Akalaṅka, Vidyānanda and others.—N.K.S.

385. Thakur, A.L. :—*Lost and Little Known Nyāya Works*.

Rm., I, No. 2, 1970, pp. 31-38.

A number of Nyāya works directly related to the Nyāya sūtra are lost. A survey of later literature both Nyāya and Buddhist has brought to light many lost or little known Nyāya authors' works : Aviddhakarṇa's *Tattvaṭīkā*, Adhyayana's *Ruciṭīkā*, Bhāvivikta's *Bhāṣyaṭīkā*, Viśvarūpa's *Bhāṣyaṭīkā*, Trilocana's *Nyāyamañjarī* and *Nyāyaprakīrṇaka*; Śaṅkara, *Nyāyasāravacāra* of Bhaṭṭa Rāghava, Vittoka, Śārānanda and Narasiṃha, Sānātani, a commentator on the *Nyāyasūtras*, Śrīvatsa, Śrīkaṇṭha, *Nyāyabhāskara*, *Nyāyavṛtti* of Cakrapāṇidatta and Śrīmān.—G.B.

386. Thirugnanasambandhan, P. :—*Indian Tradition of Religious Harmony*.

BITC, 1977, pp. 223-234.

The seed for religious tolerance and spiritual harmony among many religions and systems of philosophy, was rightly stressed by our ancient seers and philosophers. *Gītā* calls that knowledge to be *sāttvika* by which one perceives oneness in all beings, unity amidst diversity. Monier Williams says, "The very strength of Hinduism lies in its infinite adaptability to the infinite diversity of human character and tendencies" Kālidāsa also says that different schools of thought lead to the same Lord.

The concept of Trimūrti finds eloquent expression not only in the words of poets and philosophers, but also in plastic art. Nammālvār in his *Thiruvāymozhi* exhorts everyone to cherish in one's mind the unitary concept of Triune aspect of Godhead. Śrī Kṛṣṇa assures Arjuna that whatever form a devotee wishes to worship with faith, the same he (the Lord) makes steady.

The author then cites numerous quotations from the works of Northern and Southern poets and saints of India who had advocated tolerance in religious beliefs.—S.R.

387. Tokiwa, Gishin :—*The Laṅkāvatāra Sūtra Criticizes the Sāṃkhya Thought*.

JIBS, XXVII, No. 1, 1978, pp. 482-476.

See Under Sec. XII-A.

388. Tulku, L.T. Doboom :—*The Atmam Controversy between the Buddhists and the Brahmanical Hindus*.

JRS, VI, No 2, 1978, pp. 13-23.

See Under Sec. : XII-A.

389. Veezhinathan, N. :—*Of the Nature of Jīva According to the Pañcadaśī and Kaivalya-navanītam*.

AORM, XXVIII, Pt. 1, 1978, pp. 1-4.

Kaivalya-navanītam (KN) is a metrical exposition of Advaita Vedānta in Tamil language (16th cent.) by Tāṇḍavarāya Svāmī in Thanjavur

Distt. This paper puts forth his and Vidyāraṇya's views on the nature of *Jīva*.

Vidyāraṇya in his *Pañcadaśī* (PD), says that *Brahman* when reflected in *māyā* is *Īśvara*, and when reflected in *avidyā*, is *jīva*. *Māyā* and *avidyā* are the two aspects of one *Prakṛti*, when *sattva-guṇa* predominates, it is *māyā*, and when *tama-guṇa* predominates, it is *avidyā*.

Tāṇḍavarāya Svāmī follows Vidyāraṇya in the fourfold classification of reality into 1. *Kūṭastha* (immutable intelligence), 2. *Brahman*, *jīva* and *Īśvara* like the fourfold ether-pot-ether, undelimitable ether-at-large, water-ether as reflected together with clouds and stars in water present in the ether-conditioned pot, and ether reflected in the watery part of the clouds called cloud-ether.

Ultimate reality conditioned by *jīva* and *Īśvara* is *Kūṭastha* and is substratum of gross and subtle body, which, superimposed on *Kūṭastha* consists of 5 senses of knowledge, 5 senses of action, 5 vital airs and mind and intellect. *Kūṭastha* reflected in the mind is *jīva* subject to transmigration and comparable to ether reflected in water in ether-conditioned pot. Reality that transcends subtle and gross body is *Brahman* comparable to ether-at-large. *Māyā* is present in *Brahman*. Reality is reflected in it; and the reflected consciousness is *īśvara*.

Jīva and *Īśvara* are thus reflected images, different from the original and indeterminable, which view is also maintained by Tāṇḍavarāya Svāmī. The great saying of the Upaniṣad *tat tvam asi* is the blend of *Kūṭastha* and *Brahman*, i.e., of *tat* and *tvam* respectively, by *jahad-ajahad Lakṣaṇā*.—S.R.

390. Veezhinathan, N. :—*The Concept of Jīvanmukti According to the Kaivalya-navanītam*.

AORM, XXVIII, Pt. 2, 1979, pp. 1-11.

According to advaita *Īśvara*, *jīva* and the world are the seeming diversifications of a transcendental entity which is pure consciousness and bliss, through the principle of *māyā* or *avidyā*.

The essential nature of *Īśvara* and *jīva* is pure consciousness. *Īśvara* is aware of His identity with His essential nature and is ever realized. *Jīva*, who falsely identifies Himself with the subtle and gross body (*māyā*), has lost sight of its identity with its essential nature and undergoes transmigration. *Jīva*'s realization that its essential nature (*ātman* of the Upaniṣads) is identical with the essential nature of *Īśvara* (*Brahman* of the Upaniṣads) is called self-realization, or for the sake of simplicity, *Brahma-jñāna*.

Knowledge of Brahman is a mental state inspired by the reflection of Brahman in it, and is different from the knowledge that is Brahman or eternal consciousness which is witness of *avidyā*. When *avidyā* is removed, *jīva* becomes free from the subtle and gross bodies and remains pure consciousness. This is liberation.

There is distinction between the accumulated (*sañcita*) merits and demerits of past, viz., those that have borne fruit and others that are beginning to bear fruit (*prārabdha*) resulting in the body through which one has attained the knowledge of Brahman. Since the knowledge of Brahman is based upon the body produced by merits and demerits that have started bearing fruit, it is not natural that knowledge can annihilate the latter. Only the individual who continues to exist by the merits and demerits that have fructified, and who is free from the unfructified merits and demerits, is called *jīvan-mukta*.

For understanding the concept of *jīvan-mukti*, it is essential to consider the stages that precede its rise. Following *Yogavāsiṣṭha*, Tāṇḍavarāya Svāmī in his *Kaivalya-navanīta*, marks the following seven stages : 1. intense desire to get liberated, 2. observance of Vedantic study and reflection (*śravaṇa, manana, jñāna-yoga*), 3. *nididhyāsana* or continued meditation on Upaniṣadic teaching which removes *viparītabhāvanā* or unconscious reversion to ego. These three stages constitute *jāgrad-avasthā*, 4. rise of direct knowledge of Brahman (*svapnāvasthā*), 5. continued effort to maintain the knowledge of Brahman leading to *nirvikalpa-samādhi* wherein the distinction between the contemplator, the contemplated object and the act of contemplation vanish away, 6. continuation of *nirvikalpa-samādhi* for a long time (*susupti avasthā*). In the *Nirvāṇa-prakaraṇa* of *Yogavāsiṣṭha*, it is referred to as *turīya* similar to *videha-mukti* which is supra-relational. But the term *turīya* stands for the 4th stage in relation to the three stages of *jāgrad-avasthā*, and cannot convey the 7th stage which is supra-relational and is called *turīyātīta*.

Tāṇḍavarāya Svāmī first states that the 6th stage is known as *turīya* and 7th as *turīyātīta*. But adds that the 7th stage is strictly *turīya* and to call it *turīyātīta* would create confusion.—S.R.

XIII—POSITIVE SCIENCE

391. Adhikari, R.K. :—*Grahādinām Calatvan-na Pṛthivyāḥ* (Movement of Stars, not of the Earth). (in Sanskrit).

Sāg., XVIII, Pts. 1-2, Samvat 2037, pp. 183-188.

It is a brief study of different movements of the *grahas* as described in Astrology. The writer substantiates the view that the modern astronomical assumption that the stars are noticed changing their places only due to the movement of the earth is not entirely free from doubt.—A.C.D.

392. Agrawal, V.P. :—*A Note on Combinatorics*.

ME, XII, No. 1, 1978, pp. 1-4.

In Mathematics there is a branch which has many of its formulas discovered and rediscovered many times. The foremost example of such beginnings are the 'binomial coefficients'

$${}^nC_r = n! / [r! (n-r)!]$$

These coefficients were known to the twelfth century school of Indian Arithmetician Bhāskara; while the Western world was almost ignorant of it until Pascal and Fermat.

Recently it has been discovered that the recurrence method for these coefficients were taught by Persian philosopher Nasir-Ud-Din (1265).

The present paper explains the subject of combinatorics by giving its history and preliminary definitions. Here much emphasis has been given on the idea of configuration to deal with the problems in combinatorics.—A.D.W.

393. Billard, Roger :—*Āryabhaṭa and Indian Astronomy*.

IJHS, XII, No. 2, 1977, pp. 207-224.

The present paper is an outline of the main discoveries of the author (L'astronomie indienne, investigation des textes sanskrits et des données numériques, Paris, Adrien, Maisonneuve, 1971, p. 181, 52 fig; (Publications de l'Ecole française d'Extreme-Orient, Vol. 83) in French.

These discoveries have been displayed graphically. The author says that these discoveries will be soon understood and everybody will be able to see what was verily the Indian astronomy, how admirable an astronomer was Āryabhaṭa, why exactly he is the leading figure of such a history. He will soon be acknowledged as one of the greatest astronomers of the past. - A.D.W.

394. Dhani, S.L. :—*Manvantara Theory of Evolution of Solar System and Āryabhaṭa*.

IJHS, XII, No. 2, 1977, pp. 161-166.

The importance of *Manvantara* theory rests on two points :—

(i) It is based on the story of creation as given in the *Purāṇas*. Presumption of truth attaches for an orthodox Hindu provided the concerned statement is not inconsistent with the Vedas. The Vedas themselves mention a few Manus and they do not say anything to contradict the *Manvantara* theory.

(ii) It has been supported by Āryabhaṭa, after proper scrutiny. This is borne out by the fact that he questioned some of the assumption regarding the number of *catur-yugas* in a *manvantara* and the periods of transition between *yugas* and *manvantaras*. He did so even at the risk of annoying the traditionalists, one of whom, Brahmagupta charged his treatise as being *smṛti-bāhyu* ('opposed to *smṛti*').

Manvantara theory of evolution of solar system is the result of an etymological analysis of the names of Manus appearing in the *Purāṇas*—A.D.W.

395. Dublay, Suniti :—*Agriculture and Allied Professions Reflected in the Gāhāsattasāi*.

BDCRI, XXXVII, Nos. 1-4, 1977-78, pp. 22-28.

Gāhāsattasāi (GS) is an anthology of verses supposed to belong to the earliest centuries of Christian era. The verses are more or less folk-songs composed by obscure men and women from various strata of society. But they had a universal appeal.

GS holds a position of unique importance in the field of Prakrit literature. Moreover, these songs present aspirations and hopes, happiness and sorrow of common man. The focal point is romance and principal mood is erotic.

Culture begins with agriculture which secures continuous guarantee of food supply. Though miscellaneous in nature these verses present a picture of rural society in which the village people followed various professions and occupations. There are repeated references to *hala*, *haliā*, *halisūā*, *haliputta*, *hali-sonhā*, etc. Fields are mentioned as *chitta*, *chetta*, *keāra*, *vāḍī*, or *vaḍiā*. A few tools of agriculture like plough (*hala* and *lāṅgala*), Yoke (*Jotta-paggaha*), nose string (*avahāsini*) of the beasts of burden are also named.

Seeds were sown by hand, *tuvarī*, *sālī*, *kalama*, *java*, etc. are the cereals mentioned. Flour by beating corn into powder (*kuṭṭana*). Cotton is called *phalahī*, *phaliha*, *tūla*, *kappāsa*, and *tila-vāḍī* is a sesame field. Sugarcane and its crushing machine (*janta*) and preparation of molasses are also referred. Water for fields came from rain and wells by means of *Rahaṭṭa-ghaḍiā*.

Though allied professions are not expressly mentioned, the professions of cowherds, milkmen, milk-maids, dairy farming, iron-smiths, carpenters, rope-makers, potters, etc. did exist. Archaeological evidence of toy animals also suggests pre-eminently an agricultural economy.—S.R.

396. Elfering, Kurt :—*The Area of a Triangle and the Volume of a Pyramid as well as the Area of a Circle and the Surface of the Hemisphere in the Mathematics of Āryabhaṭa I.*

IJHS, XII, No. 2, 1977 pp. 232-236.

The two stanzas in which Āryabhaṭa deals with the triangle, pyramid, circle and sphere have special importance for ancient Indian geomatry, because of the volumes of the pyramid and the sphere seem to be incorrectly stated; and indeed a grammatically correct translation leads to a false result for these volumes.

Formula for the volume of the pyramid is given as $V = \frac{1}{2} p \cdot a$ (a = area of base, p = height) while the correct formula is $V = \frac{1}{3} p \cdot a$.

Again the formula for volume of a sphere is given as $V = \pi^{3/2} r^3$ while the correct formula is $\frac{4}{3} \pi r^3$.

It is improbable that the sagacious ancient Indians of this epoch should have not noticed such an error. Moreover it is of great importance that Āryabhaṭa taught the uncommonly exact value of $\pi = 3.1416$.

The present paper points out that Āryabhaṭa knew the correct results and taught to his pupils.—A.D.W.

397. Forbes, Eric G. :—*Mesopotamian and Greek Influences on Ancient Indian Astronomy and on the Work of Āryabhaṭa.*

IJHS, XII, No. 2, 1977, pp. 150-160.

Indian astronomy owes a great debt to Mesopotamian and derivative Greek sources. These influences are apparent in the adoption of : the sexagesimal place value system of numeration; the period relations for determining the mean solar lunar and planetary motions; tables containing the times of phenomena such as risings and settings, conjunctions and oppositions, etc. The Indian double epicycle theory, governed though it was by divine agencies pulling the celestial bodies with invisible strings of air, nevertheless yielded better predictions than the Greek kinematical model which had to satisfy the philosophical requirement of being ultimately analysable into components of uniform circular motion. The most significant feature of the Greek influence is its non-Ptolemaic character, suggesting that the main (but not necessarily all) lines of transmission form cuneiform, demotic and papyri sources had already occurred prior to the mid-second century A.D. Naturally, the dates of the particular Sanskrit translations which happen to have been preserved might often be a century or two later. A study of Āryabhaṭa's astronomy has confirmed that its main features are already evident in earlier Sanskrit writings belonging to this tradition; yet, at the same time, it has revealed his skill as a computational astronomer.—A.D.W.

398. Govind, Vijai :—*Some Aspects of Medical Sciences as Gleaned from Graeco-Roman Sources.*

Bhm., IV, Pt. 1, 1978, pp. 51-66.

The Graeco-Roman sources frequently refer to a large number of medicinal trees, plants, roots and cereals. Plants were probably classified according to their botanical, medical and dietic uses.

Auboyer has observed that "Indian medicine developed earlier than the Greek medicine, and gave the West the principal names in its pharmacopoeia and the corresponding prescriptions". Pedanius Dioscorides, who served in the armies of emperor of Nero, refers to ten medicinal plants which he procured from India.

Megasthenese refers to a class of philosophers which predicted the natural calamities, diseases, etc. Evidence from Curtius records the King Sopathe (Saubhūti) enforced many interesting laws to safeguard and improve the quality of the racial stock.

The Graeco-Roman science refers to the dietry of the ancient Indians which was highly nourishing. Strabo refers to the simplicity of Indian's diet and their abstinence from wine. These foreign accounts also mention the use of Arsenic and Sugar for medicinal purposes which fact is corroborated by *Suśruta*, *Caraka* and *Arthaśāstra*. The medicines were administered in the form of ointments, poultices, pills, plasters, decoctions, fumigation, etc. Most of these modes have been referred to and used by the Greek surgeons.

Megasthenese records that the Public Health Department, which had six bodies of five each in each city was responsible for maintenance of health and hygiene of the city. Filliozat has opined that Indian medicines were made accessible to the Greeks through the Achaemenian empire before the invasion of Alexander.

The above account shows that India has made great advance in medical science and had exported not only medicinal plants, minerals and cereals, but also its technique and expertise.—S.R.

399. Gupta, Radha Charan :—*On Some Mathematical Rules from the Āryabhaṭīya*.

IJHS, XII, No. 2, 1977, pp. 200-206.

A controversy arises due to different interpretations of certain formulae in *Āryabhaṭīya* (AB). AB II 6 (first half) gives the area of a triangle = $\frac{1}{2}$ base X altitude. There exists a controversy whether the text gives the formula for a general or an isosceles triangle only. AB II 6 (second half) is generally interpreted to contain a wrong expression for the volume of a tetrahedron as

$$V = \frac{1}{2} \text{ Area of the base X height}$$

but some authors interpret it so as to give the correct formula

$$V = \frac{1}{3} \text{ Area of the base X height}$$

AB II 7 (first half) gives a correct formula for area of a circle as

$$A = \frac{1}{4} \text{ circumference X diameter}$$

AB II 7 (second half) is generally taken to contain the wrong formula

$$\text{Volume of a sphere} = A^{3/2}, A = \text{area of great circle.}$$

However, by giving very unusual interpretations, some scholars maintain that the rule in the text is not about the volume of a sphere but rather about the surface of a hemisphere for which it is made to be given correct expression.

Another controversy is about the interpretation of the AB IV 28. P.C. Sengupta has translated it in such a way as to charge Āryabhaṭa for not knowing the correct rule for finding the altitude of the Sun at

any time of the day. However, it is pointed out here that the explanation given by Parameśvara and the observations made by Pṛthūdaka show that Āryabhaṭa knew the correct rule.—A.D.W.

400. Gupta, Radha Charan :—*Indian Values of the Sinus totus.*

IJHS, XIII, No. 2, 1978, pp. 125-143.

The predecessor of the modern trigonometric function known as sine of an angle was born, apparently, in India. Unlike the modern trigonometric sine of an angle the ancient sine of an arc was defined (apparently in India for the first time) as half the chord of double the arc in a circle of reference. The radius of this circle thus became *trijiya* or the *sinus totus* (the total or complete sine).

It is interesting to know that the Indian through the ages, used a variety of values for the *sinus totus* such as 43, 60, 120, 150, 200, 300, 500, 1000, 3270 and 3600 beside those typical Indian values which were based on the relation :—

$$R=21600/2\pi \text{ minutes.}$$

The value 3438 has been the most popular for Indian standard tables of sines and 120 was frequently used for the shorter tables.

Detailed discussions of the various values are presented in the present paper alongwith full references. Terminology and some instances of transmission are also described. The value 150 which was used in India by Brahmagupta (7th cent. A.D.) and Lalla (8th cent. A.D.) has been found to be used later on in several foreign works obviously under Indian influences.—A.D.W.

401. Jain, C.L. :—*On the Spiro-elliptic Motion of the Sun Implicit in the Tiloyapaṇṇattī.*

IJHS, XIII, No. 1, 1978, pp. 42-49.

Astronomy being a small part of Jaina cosmology, a set of 619 verses of the seventh chapter of the *Tiloyapaṇṇattī* (a Prakrit text of *karaṇānuyoga* group) describes the complete astronomical universe, excluding the details of motion of the planets of which the record is stated to have perished in course of time.

The possible forms of the implied geocentric motion of the Sun as described in the *Tiloyapaṇṇattī* of Yativṛṣabha (473-609 A.D. ?) are investigated in this paper. It is found that the geometry of the path of

the Sun is in the forms of opening-cum-closing as well as closed spiro-elliptic curves. They are comparable with the spiral of Archimedis (287 ?-212 B.C.) as well as the ellipse of Pappus (third century A.D.). The dynamical laws of the implicit motion can be derived from the equations of the paths. They are in addition to those given by Newton (1642-1727) and Einstein (1879-1955).—A.D.W.

402. Jain, C.L. :—*Āryabhaṭa-I and Yativṛṣabha—A study in Kalpa and Meru.*

IJHS, XII, No. 2, 1977, pp. 137-146.

The context with the finding that Āryabhaṭa-I (b. 476 A.D.) and Yativṛṣabha (473-609 A.D. ?) might have a short space of difference in space and time, the present paper compares some verses regarding the Kalpa and the Meru of the *Āryabhaṭīya* with those of the *Tiloyapañnattī* composed by Yativṛṣabha. Both appear to belong to separate schools. From a comparison, it appears that both the scholars based their knowledge about Kalpa and Meru from some ancient traditional sources. Yativṛṣabha has faithfully quoted the following works :

- (i) *Aggāyaṇi*, (ii) *Diṭṭhivāda*, (iii) *Parikarma*, (iv) *Mūlāyāra*, (v) *Loya-viñicchaya*, (vi) *Loyāvibhaga*, (vii) *Logāñi*.

The concept of Kalpa appears to be essentially Indian. This concept was perhaps transmitted out of India. In the *Tiloyapañnattī* the concept of Meru as well as those of the discoidal and orbocentric wheel maps of the Jambūdīpa and other islands are similar to those in other Prakrit texts like the *Sūryaprajñapti*, etc., but set with greater mathematical details. They seem to have their origin either in Babylon or in India. The motivation, however, seems to be more necessitated in India in the Jaina school where the mathematical theory of *Karma* required a geometrical base for this set theoretic approach as well as a cosmological mathematically contrived model.—A.D.W.

403. Jha, Ganganand :—*Analytical Geometry in Ancient Hindu Mathematics.*

ME, XII, No. 1, 1978, pp. 25-27.

Descartes is believed to be the father of the analytical geometry. But on the basis of material available from the historical documents we can say that Hindus knew the subject right from the Vedic age. Bhārati Krishna has adduced a new chapter in the ancient Hindu Mathematics with the help of sixteen Vedic *sūtras* which he holds to be contained in the Appendix of the *Atharva Veda*. In this work he has

accomplished some of the interesting solutions from analytical geometry. He also shows that Vedic methods are quite simple as compared to the modern methods which are cumbersome and are tediously long.

A A. Kṛṣṇaswāmī Āyṅger while dealing with the rule of Regula falsi from the Bakshali manuscript (200 A.D.) has referred the concept of the coordinate geometry.

B.N. Seal traces the concept in the *Nyāyasūcīnibandha* of Vācaspati Miśra (841 A.D.) of Mithila.

Rajendra Prasad also supports the dictum.

S.C. Chatterjee has lucidly explained the subject. He concludes that the foundations of analytical geometry of two and three dimensions was laid in India ages before it was known in Europe.

It is disheartening that while commenting on Hindu achievements in Mathematics, none pains to peep into Hindu literature and attributes credit to unauthorised persons.—A.D.W.

404. Jha, Sachchidanand :—*A Critical Study on Brahmagupta and Mahāvīrācārya and their Contributions in the Field of Mathematics.*

ME, XII, No. 4, 1978, pp. 66-69.

This paper highlights the achievements of two Hindu mathematicians, Brahmagupta and Mahāvīrācārya. Brahmagupta (born in 598 A.D.) is one of the most prominent Hindu mathematicians of the seventh century A.D. He carried on his work in Ujjain. He wrote *Brahmagupta Siddhānta*. The main contents of this work are arithmetic and astronomical calculations in algebra and indeterminate equations. Mahāvīrācārya lived and worked in Mysore between the time of Brahmagupta and Bhāskara. The most important feature of his work is the treatment of fractions and the concept of zero. His work also contains various types of equations including radical equations and as well as the measurement of areas of several geometrical figures.—A.D.W.

405. Khan, M.S. :—*Āryabhaṭa I and Al-Bīrūnī.*

IJHS, XII, No. 2, 1977, pp. 237-244.

Among the Indian and Greek works on scientific astronomy translated into Arabic those of India were anterior to those of Greece. It has been recorded that a learned Hindu astronomer introduced the Indian astronomical work *Brāhmasphuṭasiddhānta* by Brahmagupta composed in 628 A.D. at the court of the "Abbasid Galiph Abū Ja'far Al-Mansūr (754-775 A.D.) and Muhammad bin Ibrahim Al-Fazārī

and Ya'qūb bin Tāriq translated it into Arabic. The Almagest of Ptolemy was first translated into Arabic during the time of Yaḥyā bin Khālīd the Barmakide in the reign of Caliph Harūn Al-Rashīd (786-808 A.D.).

The well-known Al-Bīrūnī (d. 1050) came to India and lived here between 1017 and 1030 A.D. He had the firsthand knowledge of the social and cultural history of India. He, in his famous *Indica* discussed Indian astronomy, zoology, geology, mathematics, medicine, pharmacology, minerology and the life sciences. He had read some of the Hindu literature already translated into Arabic. Among the astronomical works, he mentions Varāha Mihira's *Pañcasiddhāntikā*, Brahmagupta's *Brahmasiddhānta*, Āryabhaṭa I's *Daśgūṭikā* and *Āryaśṭaśata* and works of Āryabhaṭa II, Manjula and a few others.

Al-bīrūnī had respect for Āryabhaṭa and his accuracy as an astronomer. He criticises Brahmagupta for being unJuly harsh and hostile to him. At one place he writes 'The truth is entirely with the followers of Āryabhaṭa who give us the impression of really being men of great scientific attainments'. —A.D.W.

406. Kulkarni, R.P. : - *The Value of π known to Śulbasūtrakāras*.

IJHS, XIII, No. 1, 1978, pp. 32-41.

The present paper provides the evidence to show that the relation between circumference and the diameter of the circle was known from Indus civilization, Rgvedic period and Brahmana period. It appears that the value of π known to Śulbasūtrakāras was 3.088 and not the modern value 3.142. The various values for π known to Śulbasūtrakāras are 2.99, 3.00, 3.004, 3.029, 3.047, 3.088' and 3.16049. It is Āryabhaṭa I (476 A.D.) who had given the accurate value of $\pi=3.1416$. —A.D.W.

407. Kulkarni, R.P. : - *Geometry as Known to the People of Indus Civilization*.

IJHS, XIII, No. 2, 1978, pp. 117-124.

Sir John Marshall (Mohenjodaro and the Indus Civilization, Indological Book House, 1973) speaks with very high praise about the engineering skill and very highly developed ideas of town planning of the people of the Indus Civilization from the archaeological excavations of the cities, Mohenjodaro and Harappa. The people of the Indus civilization might be knowing the approximate value of π , properties of a circle and various geometrical constructions. The theorem of Pythagoras and the construction to draw a rational right angled triangle, as well as to draw similar figures, might be known to them. —A.D.W.

408. Levin, G.M. Bongard :—*Āryabhaṭa and Lokāyatas*.

IJHS, XII, No. 2, 1977, pp. 187-193.

The discovery of the philosophical credo of Āryabhaṭa, the leading ancient Indian scholar is of substantial importance in giving an overall judgement of Āryabhaṭa's scholarly path, but primarily in the study of the history of ancient Indian scholarship and Indian cultural development as a whole. No special work dedicated to ancient Indian mathematics and astronomy or history or culture of ancient India contains any attempt to clarify Āryabhaṭa's ideological occupation. He no doubt respected Śrutis, Smṛtis and Purāṇas. However, already in ancient times and subsequently in the Middle Ages Āryabhaṭa's views were criticised by Indian scholars. The present paper discusses the Lokāyata school of Indian philosophy and also discusses the ideology of Āryabhaṭa and concludes as follows :

Āryabhaṭa and some of his followers lived in the Deccan and South India, where the Lokāyata held particularly strong positions. However, it would be improper to declare Āryabhaṭa a materialist and assume that he was a Lokāyata follower. Although in his scholarly treatises he enunciated several rationalistic ideas akin to some of the conceptual tenets of the Lokāyata school, Āryabhaṭa could not break with the traditional norms and ideas that were so persistent in his epoch, although he was the first Indian scholar to vigorously oppose many basic dogmas of Brahmanism and Hinduism. He was only 23 when he wrote his remarkable *Āryabhaṭīya*. Regrettably, we know nothing about his subsequent life. But it can hardly be doubted that the open attack on his views by orthodox Brāhmaṇas and their pious believers plagued his life exposing him to no end of vicious accusation and dogged persecutions.

In the history of ancient Indian culture the rationalist trends, including the Lokāyata—the most radical of the ancient materialist systems—played extremely important role, exercising a tremendous impact on the development of ancient Indian scholarship.—A.D.W.

409. Lishk, Sajjan Singh, and Sharma, S.D. :—*Role of Pre-Āryabhaṭa Jaina School of Astronomy in the Development of Siddhānta Astronomy*.

IJHS, XII, No. 2, 1977, pp. 106-113.

Āryabhaṭa is known as one of the foremost celebrated astronomers of ancient India. His famous treatise *Āryabhaṭīyam* laid the foundation of *Āryabhaṭa-siddhānta* School of Astronomy. The pre-Āryabhaṭa

Jaina School of astronomy belonged to the dark period (post-Vedāṅga pre-Siddhānta period) in the history of ancient Indian astronomy. Due to lack of scientific inquiry in this field, the *siddhāntic* astronomy has so far been regarded as independent of the *vedāṅga jyotiṣa* and it has been generally attributed to the influence of Babylonian and Greek systems of astronomy. The authors have shown that the Jaina astronomical system represents a chain of continual advancement over the *vedāṅga jyotiṣa* and it has paved the way towards the development of *siddhāntic* astronomy. In this context this paper refers to several factors like kinematical studies of planets, the evolution of the system of graduation of zodiacal circumference, use of zigzag functions, reckoning of the first point of zodiac concept of latitudinal motion and declination, notion of obliquity of ecliptic, the phenomena of heliacal rising and setting of stars and planets, etc. The investigations of the authors in this field have initiated the task of bridging the gap in *vedāṅga jyotiṣa* and *siddhāntic* astronomy. Thus Pingree's views about Mesopotamian origin of ancient Indian mathematical astronomy are quite refutable.—A.D.W.

410. Mahdihassan, S. :—*Triphalā and its Arabic and Chinese Synonyms*.

IJHS, XIII, No. 1, 1978, pp. 50-55.

Triphalā, a household Indian remedy comprises of *Terminalia Chebula* (Har), *Phyllanthus Emblica* (Amla) and *Terminalia Bellerica* (Bahera), in order of their importance. Caraka, a physician of King Kaniṣka, gives a relatively sophisticated recipe of the medicine claiming it to be a vitalizer. The main ingredients, however, are the above three drugs to be decocted with a couple of others. *Triphalā* literally, three fruits, was translated into Chinese as *san-Teng*, signifying three herbal drugs. *T. chebula*, in Sanskrit *haritakī* was transliterated into Chinese as *Ho-li-leh* and this was Arabicized as *ha-li-lah*. With this as model, *T. Bellerica* *Ba-He-Ra* in Hindustani, was Arabicized as *Ba-li-La*. *Triphalā* was also directly Arabicized as *atrifal*. *P. emblica* is *āmalaka* in Sanskrit. It became *Amlak* in Syriac and *Amlaj* in Arabic. In Hindustani it is *Āmla*, which gave the Persian name *Amlah*.

T. chebula is rich in anti-oxidants and *P. emblica* is ascorbic acid. Empirically found useful they became popular drugs. In Tibet *T. chebula* has become drug of longevity as also apricot.—A.D.W.

411. Mahdihassan, S. :—*The Earliest Divisions of Time and Associated Observations of Heavenly Bodies*.

VII, XVI, Pt. 1, 1978, pp. 127-131.

The primitive man, a hunter, in order to start early to attack the game, watched the sky for dawn. This made east the most important

heavenly direction. Sunset signalled the time to return for rest and sleep. Thus arose the importance of west. Thus sun gave the earliest division of time into night and day. When something was left over from what he had consumed in the day, the need for storage arose, and for the period of storage—life of different foodstuffs. For this the hand with three divisions of 4 for fingers and two of the thumb (total 14) served as 'counting board'. Each division representing darkness and light alternately, gave the idea of 7 nights and 7 days which later on became 7 days or one week. Thinking inversely, if one hand=7 days, the idealised hand should have 7 fingers. Such a hand is found in Mesopotamian art.

A woman, subject to menstrual periods, required a system with a longer period of time. Observation established four phases of the moon. It gave rise to lunar month of 4 hands=4 weeks=28 days. During cold, some animals hibernated, while at other time migratory birds came in flocks. Likewise, there were special seasons of growth and reproducibility of plants. This gave the idea of seasons. The morning star, which remained in the east for a longer time, and as evening star, it remained for the same time in the west, indicated one solar year. The idea of a year, independent of calculation, came by observing the Venus. Later on, man must have noted that 12 lunar months corresponded to one solar year, though he must have noticed that the equation is not exact.

The Babylonians were apparently the earliest among the ancient peoples to have symbolized all the units of time, viz., week by 7-fingered hand, crescent moon representing four phases of lunar month, sun with four pointed triangles and parallel lines for 4 directions and rays respectively, and Venus with two pointed squares overlapping each other, one for Venus as morning star herald of the sun, and the other for evening star assuring sunset.—S.R.

412. Majumdar, Pradip Kumar :—*Gaṇita Kaumudī and the Continued Fraction*.

IJHS, XIII, No. 1, 1978, pp. 1-5.

Indian scholar Nārāyaṇa (1350 A.D.) composed two books (i) *Bījagaṇitam* and (ii) *Gaṇitakaumudī*. He perhaps used the results $N q_n q_{n-1} - B p_n p_{n-1} = (-1)^{n+1}$ and $p_n/q_n = (p_n^2 + N q_n^2)/2 p_n q_n$ of continued fractions to find out the integral solution of the equation $Nx^2 + K^2 = y^2$. It presents the original Sanskrit text (in Roman character) with English translation from Nārāyaṇa's *Gaṇitakaumudī*. It is established that results of Bhāskara II have been discussed systematically in details by Nārāyaṇa by the knowledge of continued fractions.—A.D.W.

413. Majumdar, Pradip Kumar :—*The Extant Siddhāntasārvabhauma—An Error in the Sine of one-third Part of an Angle.*

IJHS, XIII, No. 1, 1978, pp. 6-10.

Indian astronomer and mathematician Munīśvara composed his famous work entitled *Siddhānta Sārvabhauma* (=SSB) in 1627 A.D. and he himself commented on it. He has given different trigonometrical formulae, tables and other topics related to trigonometry. The proof of the formula for $\sin A/3$ as given in the commentary on the treatise is observed to be erroneous. A study of the relevant commentary portion reveals that this must be either due to defective copying of the portion concerned or printing mistake.—A.D.W.

414. Majumdar, Pradip Kumar :—*A Rationale of Bhāskara I's Method for Solving $ax \pm c = by$.*

IJHS, XIII, No. 1, 1978, pp. 11-17.

Bhāskara I (522 A.D.) in his *Mahābhāskariya* gives a rule for obtaining the general solution of the linear indeterminate equation of the type $ax = c = by$. This form seems to have been chosen by Bhāskara-I deliberately so as to supplement the form of Āryabhaṭa I. Smith following Kaye said that Āryabhaṭa I attempted at a general solution of the linear indeterminate equation by the method of continued fractions. It presents the original Sanskrit verses (in Roman character) from Bhāskara I's *Mahābhāskariya*, its English translation and deduces that formula

$$p_n q_{n-1} - q_n p_{n-1} = (-1)^n \quad (*)$$

of the continued fraction from the Bhāskara I's method of solution of indeterminate equation of the first degree and then concludes that the formula (*) was implicitly involved in the Bhāskara I's method of the solution of the indeterminate equation of the first degree.—A.D.W.

415. Mercier, Raymond :—*Newly Discovered Mathematical Relations between Greek and Indian Astronomy.*

IJHS, XII, No. 2, 1977, pp. 120-126.

European calendar depends largely on the tropical year and on a system of coordinates which measure the position of the Sun from a point called the equinoctial point where the declination of the Sun is zero and European astronomers really never use sidereal coordinates.

In Indian calendars there are five elements called *pañcāṅga* yet the principal periodicities in these calendars are those of Sun and Moon, the periods of planets play at secondary role. Indeed here are two calendars in one, a purely solar and a luni-solar calendar.

The drift backwards in time of the beginning of the New Year in the solar calendar relative to the Spring Equinox is simply on account of the fact that the solar year is the sidereal year, and is not even intended as an approximation to the tropical year. The western calendar is based also on astronomical elements, but these elements are very much in the background, so that the equivalence to the tropical year is only apparent as a long term average.

The present paper studies in detail the mathematical relations in Western and Indian astronomy in the light of latest researches in the field.—A.D.W.

416. Mukherjee, R.N. :—*Background to the Discovery of the Symbol for Zero.*

IJHS, XII, No. 2, 1977, pp. 225-231.

Modern Mathematics owes its existence to the discovery of Zero. For purpose of calculation it needed a short symbol and at present it is denoted by a small circle in nearly every part of the world. In Vedic literature certain synonyms for zero suggested the form of small circle or dot. These forms were physically represented in Kashmirian *Atharva Veda*, Bakhshali Manuscript and in different inscriptions in India and in Hindu colonies of the Far-East during early part of Christian Era. Two factors contributed to the representation of these symbols—spritual and physical, both of them originating from the double conception (absence when placed independently and fullness when placed in decimal system of numeration) of zero had their roots during Vedic times in India. This double meaning was also evident in the words during Vedic times in India and in the words used as synonyms of zero in Vedic literature. The time of the discovery of short symbols can be fixed sometime prior to 500 B.C.

Babylonians left a gap between two numbers to represent absence and in Mavan Civilization (Central America 500 A.D.), there was a symbol for zero. The conception of Emptiness in Taoist Mysticism of China was influenced by the conception of Vedic representation of *Śūnya* (zero) and Buddhist conception of *Śūnyāta* (zeroism) of India. Vander Warden's claim that the symbol has come from the first letter 'o' of the Greek word *ouden* does not seem justifiable.—A.D.W.

417. Murthy, S.R.N. :—*Geological Evidence in Support of the Antiquity of Some Ancient Indian Events.*

IJHS, XIII, No. 1, 1978, pp. 18-22.

Amongst the earliest civilisation known to humanity are included those of mid-east and far-east. Geological evidence in support of the antiquity of the time of *Sūrya-mayāśura* discussion of the *Sūryasiddhānta* and the events of *Rāmāyaṇa* are discussed in the light of modern earth science concept of the theory of Plate Tectonics.—A.D.W.

418. Murthy, S.R.N. :—*A Critical Evaluation of Mineralogical Aspects of Some Sanskrit Texts.*

IJHS, XIII, No. 2, 1978, pp. 77-82.

Many of the Sanskrit texts contain information on certain aspects of modern subject of mineralogy. A few of them present an account of occurrence, distribution and description of the minerals of importance.

An attempt is made to valuate the material in the light of modern science of mineralogy. Critical observations on aspects of gemstones, on medicinal uses of minerals and on the occurrence of metallic ore deposits are presented.—A.D.W.

419. Pandey, Lalita Prasad :—*Development of Horticulture in the Vedic Age.*

JGJKSV, XXXIV, Pts. 1-2, 1978, pp. 19-34.

Vedic people were agriculturists and their agricultural lands, vegetables, fruits, pastures and trees were the main sources of their economy, and living. The *Ṛṣis* conceived consciousness in the world of *vanaspati* and expressed their gratefulness by offering prayers to them. *Sūkta Yajurveda* describes some plants as mothers and goddesses. In *Atharvaveda* (AV) plants and medicinal herbs are praised to remove different diseases. Trees and plants served many purposes such as charms for winning love and against rivals, for cleaning body, killing insects, increasing the hair and strengthening their roots, etc. wood was used for making fire, sacrificial and agricultural implements, and grasses like *kuśa*, *darbha* and *śara* and flowers were also used in sacrifices. Vegetable world is broadly classified on the basis of size as *oṣadhi* or *vīrudh* and *vana* or *vrkṣa*.

The process of cultivation of soil was known, land was ploughed with a plough (*lāṅgala*). Rain was the main source of water, but irrigation was done from the tanks as well. Animal dung was used as manure. Main grains mentioned are rice, barley, beans, *godhūma*, *nīvāra*, etc. Cucumbers were called *urvāruka*. *Taitt. Sam.*, informs about different means for the sowing and reaping of crops. Fruit trees were cultivated. Farmers had to face troubles from *samanika* (rat), *Jabhya* (snapper), locusts and other vermins. Droughts and excessive rains also proved destructive. *AV* mentions spells to check these evils.—S.R.

420. Petri, Winfried :—*Moving Reference Systems in the Āryabhaṭīya*.

IJHS, XII, No. 2, 1977, pp. 114-119.

The present paper discusses the moving reference systems in *Āryabhaṭīya*. It discusses the related verses from the work of Āryabhaṭa in the light of comments of various scholars on them.

Āryabhaṭa's cosmology is geocentric but not geostatic. The diurnal rotation of the Earth is caused by a strong wind which blows somewhere high up at the borders of the atmosphere with a velocity equal to the general constant velocity of all the planets and in the same direction eastward.

The revolution of asterisms' if any, is beyond the scope of realistic empirical science. For the astronomer, the 'cage of stars' is the basic reference system. Self-luminosity of the stars is not asserted explicitly, but not denied either.

There is no fifth element. The planets consist of the same kind of matter as we find here on earth—possibly in unmixed quality. The motions of Venus and Mercury are governed by the Sun's motion in a very strong manner.

A very prominent feature of Āryabhaṭa's astronomy is its self consistency. In linking the Earth's rotation with the orbital motions of the planets, he achieved a feat unrivalled and worthy of his country—India.—A.D.W.

421. Prasad, K.N. and Murthy, S.R.N. :—*Dating the Quaternary and Human Civilisation*.

IJHS, XIII, No. 2, 1978, pp. 113-116.

One of the unsolved problems of the Quaternary is the fixing of biostratigraphic boundaries related to human civilisation. Therefore the evolution of the Quaternary period is of special significance as it

embraces a period of human development and assimilation of cultures. The present paper discusses the evolution of the Quaternary period in relation to human civilization and culture on the available geological evidence. The configuration of the Himalayas during the Quaternary period, its effect on glaciation, evolution of Primates, including man and migration of human settlement have been evaluated. The present status of Vedic texts in relation to geochronology is presented on available evidence. Based on geological concepts, the *Maya Inca* and *Nazka* cultures of Central and South America, which are essentially Asiatic Indian cultures, are assigned an age much older than what is generally envisaged by certain scholars.—A.D.W.

422. Ram Behari :—*Āryabhaṭa as Mathematician*

IJHS, XII, No. 2, 1977, pp. 147-149:

The place value system discovered in India as early as the Vedic times (1500 B.C. to 750 B.C.) was for the first time adopted in India by Āryabhaṭa (c. 476 A.D.). His first work is *Āryabhaṭīyam* in which one chapter deals with Mathematics, the other four being devoted to Astronomy. This is the earliest Indian work on Pure Mathematics. This was translated in Latin in the thirteenth century by an Italian Mathematician and in English with notes in 1930 by Clark. Chapter on Mathematics contains 33 couplets. Couplet No 6 gives the area of a triangle as half the product of its base and attitude. Couplet No. 10 gives $\pi=3.1416$. Couplet 32 and 37 determines an integer N which when divided by a and b leaves remainders r_1 and r_3 respectively.—A.D.W.

423. Roy, Mira :—*Dyes in Ancient and Medieval India.*

IJHS, XIII, No. 2, 1978, pp. 83-112.

The term dye, is derived from old English word 'daeg' or 'daeh' meaning 'colour'. Dyes and pigments both indicate colouring matter but they differ mainly in their respective properties and techniques of use. A survey of dye-producing substances in India during ancient and medieval period is made in this paper. Discussion is made on the four principal 'dyes', namely, red, yellow, blue and black. This, however, is preceded by a brief note on the introduction of particular dye substances in the particular period of Indian history and an account of processes relating to the extraction of colouring principles from the dye substances.—A.D.W.

424. Roy, S.B. :—*Tilak-Jacobi Chronology—A Critical Appreciation.*

JJ, VI, No. 1, 1978, pp. 19-33.

In support of their proposed chronologies both Tilak and Jacobi did not give collateral data or evidence.

There are five distinct methods of scientific chronology—literary, dynastic chronology, archaeological-radio-carbon, astronomical and cross contacts.

Tilak proposed 1. Vedāṅga Jyotiṣa—c. 1400 B.C. 2. Kārttika period—c. 2500 B.C. 3. Orion period—c. 4400-4100 B.C. and Aditi period—c. 6100 B.C. (conjectural).

Whitney attacked the highest Orion period first. He should have first attacked the Vedāṅga Jyotiṣa period. All that Whitney said was that the Hindus could not have made astronomical observations like the 27 *nakṣatras*, which Colebrooke identified and, making astronomical observation himself, determined the closure of Vedāṅga period at c. 1391 B.C.

Kārttika period means when Kārttika was the autumn star, i.e., when Autumnal equinox took place and the sun rose exactly due east, only if the moon was full at Kārttika. In 1970, the equinox took place at 0 degree. Hence precession is 60 degrees. The rate of precession is 72 years per degree. Hence the time lapsed... $60 \times 72 = 4320$. Therefore, the epoch is $4320 - 1970 = 2350$. Taking the margin of error as ± 200 year, the epoch of the Kārttika as autumnal star.

The first hymn of the *Rgveda*, attributed to Madhucchandas, son of Viśvāmitra, is in praise of Agni which is Kārttika. It is an astronomical hymn enjoining one to begin the yearly circle of sacrifices at Agni (*Kārttika*). Hence, the epoch of Madhucchandas, his observation and the hymn is 2350 ± 200 B.C. Cross-contacts with the dated Mesopotamian kings is possible if Madhucchandas' birth is taken at 2573—2533 B.C. and the differential as 18 years per generation. All the five determinations are satisfied if Kārttika period is placed at 2600-2200 B.C.

Thus the determination of the chronology of the Vedic period by ethno-astronomy is a perfectly satisfactory method, because it is scientific, objective and in tune with all the other techniques of chronology.—S.R.

425. Sarma, K.V. :—*Mathematical Rational in Kerala Texts on Astronomy and Mathematics*.

VII, XVI, Pt. 1, 1978, pp. 112-18.

It might be easier to visualise and retrace the background processes in disciplines involving material objects like medicine and sculpture, but not so in more abstruse disciplines like mathematical and astronomy

which involve figure work, calculations, presuppositions, etc. The two 16th cent. works of Kerala, viz., *Kriyākramakarī*, a commentary on *Līlāvātī* of Bhāskara (A.D. 1114) and *Yuktidīpikā* on *Tantrasaṃgraha* of Nīlakaṇṭha Somayājī (A.D. 1444-1560), both by Śaṅkara Vāriyar (A.D. 1500-1560), give in elaborate detail the thought currents of Hindu mathematicians. Śaṅkara Vāriyar was a disciple of Nīlakaṇṭha Somayājī.

Kriyākramakarī : It is a commentary on *Līlāvātī* which, besides explaining the text, supplements the explanations with the exposition of the rationale and derivation of Bhāskara's formulae and methods of composition, e.g., (i) in multiplication by giving its definition, steps in detail, other methods of doing it, multiplication in parts, by factors, by adding or subtracting a suitable number with addition and subtraction of a common number, and by geometrical demonstration of the different proposition stated above. (ii) In summation of series, the general propensity is to give the rationale through geometrical proofs which are amenable to visual demonstration. (iii) Some other rationales: it provides rationale of all the formulae of Bhāskara, e.g., for squaring, square root, cubing, fractions, fractions of fractions, etc.

Yuktidīpikā : a commentary in verse on *Tantrasaṃgraha*, carries the rationale not only of mathematics but also of astronomy, and therefore, more important than *Kriyākramakarī*. *Tantrasaṃgraha*, being a treatise on astronomy, does not enunciate mathematics but presupposes it. Śaṅkara takes up on his own initiative several mathematical formulae at appropriate contexts and expounds their rationale.

As to astronomical rational, manuscripts of *Yuktidīpikā* are available only on first four chapters of *Tantrasaṃgraha* relating to mean planets, true planets, gnomonic shadow and lunar eclipse. Among astronomical concepts lucidly explained in the commentary are celestial sphere viewed in different situations and the motions of the planets, planetary revolution, precession of the equinoxes, rising of the signs, and *valana* or deflection of planets due to latitude and declination, the theory of intercalation, computation of Kali days, etc.—S.R.

426. Schneider, Ivo. :—*The Contributions of the Sceptic Philosophers Arcesilas and Carneades to the Development of an Inductive Logic Compared with the Jaina Logic.*

IJHS, XII, No. 2, 1977, pp. 173-180.

This paper represents a comparative study which justifies itself in one respect from the methodological point of view. The contacts between Greek and Indian cultures in antiquity, in the Hellenistic era,

for example, are well known and historians have found cases of mutual dependence between West and East. Despite these efforts our knowledge concerning the extension of scientific connections between India and the West is very poor. One reason for this is the tendency to evaluate scientific activities in the East in a manner which is completely different from that in the West. Individual creativity seems of little importance to Indian mind unlike the Western one. The present paper uses comparison method to establish the contacts between East and West.

The author asserts that even the total absence of any connection between two cultures has a certain probability and that the enterprise science was a characteristic mark of the human being independent of race and birth. Methodically this means that if much is known about the development in culture A and comparatively little about the development in culture B, then an extrapolation of the structure found in A to that in B is possible, presupposing of course that there are similarities in these two cultures. The main topic of the paper is non-quantifiable probabilities mentioned already and to compare the development of such probabilities in Greek antiquity, culture A, with an Indian approach to inductive logic, India representing culture B.

The paper further discusses the development of probability theory and gives several examples from the two cultures and concludes as follows :

There are hints that the Arabs had solved simple chance problem mathematically before the Europeans did. There are other hints that the Arabs might have been influenced again by earlier Indians. All Indian treatment of dicing seem more or less moralistic; there seems to be no single calculation. However, the story of Nala in *mahābhārata* indicates that calculation of dicing might have been known to Indians at a very early time. So if there was an Indian tradition in calculating games of chance, it could be that one of the roots of modern probability theory, the early calculations of simple game of chance is to traced back to India. Perhaps some Sanskrit manuscripts will be uncovered some day which will prove that Western Science is infact indebted to India for even more than the Hindu numerals.- A.D.W.

427. Sethuraman, N. :—*The Regnal Year*.

SIE, V, 1978, pp. 105-109.

The Hindu kings followed the Indian calender system based on the position of the planets like Sun, Moon, Earth and Star. Later discoveries

of inscriptions prove that the Hindu kings did not follow the Christian year or the solar year for the purpose of calculating their regnal years. He counted his regnal year on the basis of his accession star. According to his system one regnal year contained approximately 354 to 384 days depending upon the occurrence of the accession star in the respective year. The author tries to support his theory by giving examples of the later discoveries of inscriptions. The examples include the inscription from Srirangam, dated 352nd day of 41st regnal year of Kulotting Coḷa. The astronomical data corresponds to 6th June, 1111 A.D. As per the Christian calendar system, 20th June, 1070 is the first day of the first year which is the accession date of the king. The Pennadam inscription furnishes 2nd June, 1070 A.D. as the accession date of the same king. The discrepancy shows that for necessary deductions, the Christian calendar system or the solar system must not be employed. On 20th June, 1110, star Pushya was current in the Tamil month of April. The first day of first year must correspond to the occurrence of star Pushya in the month of Ani of 1070. The date falls on 13th June, 1070 which is the correct accession date of the king. Similarly the author takes another case of Kulotting Coḷa II to prove his assumption. — P.G.

428. Sharma, K.V. :—*Tradition of Āryabhaṭīya in Kerala : Revision of Planetary Parameters.*

IJHS, XII, No. 2, 1977, pp. 194-199.

Of the several cultural centres in ancient and mediaeval India, Kerala stands out as the bastion of the Āryabhaṭa school of Hindu astronomy. Situated at the southern most tip of India, far removed and free from the political troubles that effected most of the other parts of the land during mediaeval times, this part of the country had the opportunity to develop in an uninterrupted manner such technical disciplines as medicine, mathematics and architecture. In this way Kerala preserved and developed Āryabhaṭan astronomy for more than thirteen centuries. During these years successive revision of parameters were carried out in Kerala.

The first major revision, in Kerala, of the astronomical constants enunciated by Āryabhaṭa was effected in 683-84 A.D. by a group of astronomers who had gathered for the twelve yearly festival at the religio-educational centre of Tirunāvāy in northern Kerala.

The parameters of the Parahita system were revised by Paramēśvara (1360-1455 A.D.) through his reputed work *Dṛggaṇita*.

The *Dyakkaraṇa* specifies the planetary revolutions depicted in the *Tantra saṃgraha* as pertaining to 12 year later in (1443 A.D.) than those of the previously mentioned revision (1431 A.D.). The *Dyakkaraṇa* then records its revision promulgated in 1607 A.D.—A.D.W.

429. Sharma, M.L. :—*Āryabhaṭa's Contribution to Indian Astronomy*.

IJHS, XII. No. 2, 1977, pp. 90—99.

Āryabhaṭa is the first Ācārya on the subject of *Siddhānta* astronomy. The works which existed before his time are supposed to be *Paurāṣeya* or coming from divine sources. His only available work, *Āryabhaṭīyam* consists of ten verses (*Daśagītikā*) and three chapters viz. *Gaṇitapāda*, *Kālakriyāpāda* and *Golapāda*. In *Daśagītikā* he gives *Bhagaṇas* or number of cycles of planets, some important definitions, observed positions of nodes, elements of eccentrics and epicycles and numerical values of twenty-four traditional sines in a quadrant. In *Gaṇita Pāda* he gives rules for calculating square, cube, square root, cube root, areas and volumes including those of circle, R-sine functions, elements of shadow, arithmetical progressions, rule of the three, fractions, *viloma-kriyā* (reverse method). In *Golapāda* he defines divisions of time and celestial coordinates, Indian sphere, position of the sun in different latitude of earth and few questions connected with direction, place and time (*tripraśna*) lunar and solar eclipses.

He was a practical man and formed rules on practical observations. His major contribution to Indian mathematical astronomy is the R-sine function and the tables for the value of twenty-four R-sines in a quadrant and the value of π correct to four places of decimals. He was influenced by *Sūryasiddhānta* though his observed data and rules differ from *Sūryasiddhānta*. He settled once for all the controversy of the type of a *yuga* system and chose *mahāyuga* system of *Smṛtis* as a larger unit of time. But even there he takes four quadrants of *yuga* equal and *Kalpa* of seventytwo *Manvantaras* unlike seventy-one by others and does not add intervening *Sandhi*-periods.

He also settled the controversy about the beginning of *Vāra* and the beginning of the certain of universe and planetary motions for the purpose of *Bhagaṇas*.

His belief in diurnal motion of the earth was criticised by his contemporaries and astronomers of later dates. He introduced the concept of *kakṣa* which was later on accepted by the most of the astronomers.

Brevity is his greatest quality. He invented a useful system of

representation of large natural numbers. With this representation he described so a vast subject in only 118 verses.

His rules for astronomical calculations were very accurate during his time.—A.D.W.

430. Sharma, M.L. :—*Indian Astronomy at the Time of Āryabhaṭa*.

IJHS, XII, No. 2, 1977, pp. 100-105.

Though Āryabhaṭa admits the existence of vast ocean of astronomical knowledge and his contemporary Varāhamihira quotes his several predecessors, yet the only source that we can look for our purpose *Pāñca Siddhānta* of Varāhamihira which gives an account of five *Siddhāntas*—(i) *Paitāmaha*, (ii) *Vaśiṣṭha*, (iii) *Romaka*, (iv) *Pauliśa* and (v) *Sūrya*.

Varāhamihira devotes a considerable portion (Chs. IV, V, IX to XI, XIII to XVI) of his work for the teaching of *Sūrya Siddhānta*.

Of these five *siddhāntas* all employ some or other sort of *yuga* system for calculation of *Ahargana*. Excepting *Sūrya Siddhānta* none of them gives rules for calculating mean or apparent positions of five planets. In *Romaka* and *Pauliśa* epicyclic theory is not clearly applied even for finding the true place of sun and moon but ready-made equation of centre is given for the interval of some degrees in anomaly. Even calculations of eclipses of *Romaka* and *Pauliśa* are inferior to the same of *Sūrya Siddhānta* which is scientifically most perfect.

From the study of *Sūrya Siddhānta* it is clear that at the time of Āryabhaṭa there was a system of basing cycles of motions of planets to *Mahāyuga* system which was later adopted in all *Siddhāntas* including that of Āryabhaṭa. Epicyclic theory for the calculations of sun, moon and planets was developed. Mathematical knowledge of plane and spherical trigonometry, geometry and astronomy have been employed in *Sūrya Siddhānta*. Chapter XIV deals with astronomical instruments. All these reveal that Indian astronomers were engaged in practical observation of heavenly bodies and making general rules based on their observations.

They had developed a celestial sphere of their own and had accepted the meridian passing through Lankā and Ujjayinī as the standard meridian of India. They had also ascertained most of the astronomical constants which are later used in astronomical texts and had developed a standard terminology of their own.—A.D.W.

The *Dṛakkarāṇa* specifies the planetary revolutions depicted in the *Tantra saṅgraha* as pertaining to 12 year later in (1443 A.D.) than those of the previously mentioned revision (1431 A.D.). The *Dṛakkarāṇa* then records its revision promulgated in 1607 A.D.—A.D.W.

429. Sharma, M.L. :—*Āryabhaṭa's Contribution to Indian Astronomy*.

IJHS, XII. No. 2, 1977, pp. 90—99.

Āryabhaṭa is the first Ācārya on the subject of *Siddhānta* astronomy. The works which existed before his time are supposed to be *Pauraṣeya* or coming from divine sources. His only available work, *Āryabhaṭīyam* consists of ten verses (*Daśagītikā*) and three chapters viz. *Gaṇitapāda*, *Kālakriyāpāda* and *Golapāda*. In *Daśagītikā* he gives *Bhagaṇas* or number of cycles of planets, some important definitions, observed positions of nodes, elements of eccentrics and epicycles and numerical values of twenty-four traditional sines in a quadrant. In *Gaṇita Pāda* he gives rules for calculating square, cube, square root, cube root, areas and volumes including those of circle, R-sine functions, elements of shadow, arithmetical progressions, rule of the three, fractions, *viloma-kriyā* (reverse method). In *Golapāda* he defines divisions of time and celestial coordinates, Indian sphere, position of the sun in different latitude of earth and few questions connected with direction, place and time (*tripraśna*) lunar and solar eclipses.

He was a practical man and formed rules on practical observations. His major contribution to Indian mathematical astronomy is the R-sine function and the tables for the value of twenty-four R-sines in a quadrant and the value of π correct to four places of decimals. He was influenced by *Sūryasiddhānta* though his observed data and rules differ from *Sūryasiddhānta*. He settled once for all the controversy of the type of a *yuga* system and chose *mahāyuga* system of Smṛtis as a larger unit of time. But even there he takes four quadrants of *yuga* equal and *Kalpa* of seventytwo *Manvantaras* unlike seventy-one by others and does not add intervening *Sandhi*-periods.

He also settled the controversy about the beginning of *Vāra* and the beginning of the certain of universe and planetary motions for the purpose of *Bhagaṇas*.

His belief in diurnal motion of the earth was criticised by his contemporaries and astronomers of later dates. He introduced the concept of *kakṣa* which was later on accepted by the most of the astronomers.

Brevity is his greatest quality. He invented a useful system of

representation of large natural numbers. With this representation he described so a vast subject in only 118 verses.

His rules for astronomical calculations were very accurate during his time.—A.D.W.

430. Sharma, M.L. :—*Indian Astronomy at the Time of Āryabhaṭa*.

IJHS, XII, No. 2, 1977, pp. 100-105.

Though Āryabhaṭa admits the existence of vast ocean of astronomical knowledge and his contemporary Varāhamihira quotes his several predecessors, yet the only source that we can look for our purpose *Pāñca Siddhānta* of Varāhamihira which gives an account of five *Siddhāntas*—(i) *Paitāmaha*, (ii) *Vaśiṣṭha*, (iii) *Romaka*, (iv) *Pauliśa* and (v) *Sūrya*.

Varāhamihira devotes a considerable portion (Chs. IV, V, IX to XI, XIII to XVI) of his work for the teaching of *Sūrya Siddhānta*.

Of these five *siddhāntas* all employ some or other sort of *yuga* system for calculation of *Ahargana*. Excepting *Sūrya Siddhānta* none of them gives rules for calculating mean or apparent positions of five planets. In *Romaka* and *Pauliśa* epicyclic theory is not clearly applied even for finding the true place of sun and moon but ready-made equation of centre is given for the interval of some degrees in anomaly. Even calculations of eclipses of *Romaka* and *Pauliśa* are inferior to the same of *Sūrya Siddhānta* which is scientifically most perfect.

From the study of *Sūrya Siddhānta* it is clear that at the time of Āryabhaṭa there was a system of basing cycles of motions of planets to *Mahāyuga* system which was later adopted in all *Siddhāntas* including that of Āryabhaṭa. Epicyclic theory for the calculations of sun, moon and planets was developed. Mathematical knowledge of plane and spherical trigonometry, geometry and astronomy have been employed in *Sūrya Siddhānta*. Chapter XIV deals with astronomical instruments. All these reveal that Indian astronomers were engaged in practical observation of heavenly bodies and making general rules based on their observations.

They had developed a celestial sphere of their own and had accepted the meridian passing through Lankā and Ujjayinī as the standard meridian of India. They had also ascertained most of the astronomical constants which are later used in astronomical texts and had developed a standard terminology of their own.—A.D.W.

431. Shastri, T.S. Kuppana :—*The Epoch of the Romaka Siddhānta in the Pañca Siddhāntika and the Epoch longitudes of the Sun and Moon in the Vāsiṣṭhapauliśa.*

IJHS, XIII, No. 2, 1978, pp. 151-158.

In Ch. 18 of his *Pañcasiddhantikā* (PS), Varāhamihira (VM) gives the epoch of the *Romaka Siddhānta* as mean sunset at Yavanapura (Alexandria) ending Sunday and beginning Monday, close to the beginning of the Hindu *Caitra Śukla* of Śaka 427 elapsed, equivalent to 6. p.m. local mean time at Alexandria on Julian Sunday 20th March 505 A.D. He says, this is the epoch of the *Pauliśa Siddhānta* as well. Since in III, 13 he says that the local mean time at Avanti (Ujjain) is 7-20 *nāḍis* in advance that of Yavanapura, the moment of the epoch is 37-20 *nāḍis* from mean sunrise at Ujjain on Sunday 20th March 505 A.D. Thibaut and Sudhakara Dvivedi, the first editors of the PS agree with this. But Neugebaus and Pingree in their edition of PS (Kobenhavn 1970, 71) say (part I, p. 8) that it is one day later, i.e., Yavanapura, Monday/-Tuesday equal to 6.00 p.m. 21st March. This is wrong and the present paper shows that the Sunday/Monday, one day earlier is the epoch.—A.D.W.

432. Shukla, Kripa Shankar :—*Glimpses from the Āryabhaṭa-Siddhānta.*

IJHS, XII, No. 2, 1977, pp. 181-186.

Āryabhaṭa I, the celebrated author of the *Āryabhaṭīya* composed one more work on astronomy which was known as *Āryabhaṭa-Siddhānta*. This latter work was first mentioned by Brāhmagupta (628 A.D.) who was so much impressed by it that he called it 'Food prepared with sugarcandy' (*Khaṇḍa-khādyaka*). The notable points of difference of this work of Āryabhaṭa I from his *Āryabhaṭīya* were recorded by Bhāskara I (629 A.D.) in Ch. vii of his *Mahā-Bhāskariya*. The above work of Āryabhaṭa was also mentioned by Varāhamihira, Govindasvāmī of Kerala, Mallikārjuna Sūri (1178 A.D.) and various other later scholars. This work was famous for its description of the astronomical instruments particularly the water clocks and has been remembered by the commentators of the *Sūrya Siddhānta* while commenting on the *Yantrādhyāya* of that work. The commentator Rāmakaṣṇa has even quoted as many 34 verses from that work. But this is not all that is known regarding that work. The object of this paper is to throw light on the information provided by the above commentators.—A.D.W.

433. Sikdar, J.C. :—*Eclipses of the Sun and Moon according to Jaina Astronomy.*

IJHS, XII, No. 2, 1977, pp. 127-136.

The Jainācāryas have treated this subject by taking into consideration the popular and scholarly ancient astronomical views on the causes of eclipses of the sun and moon, frequency of eclipses, recurrence of eclipses—the saros, the eclipses of the moon, the eclipses of the sun and total lunar and solar eclipses and their effects on the earth etc.

The study of the eclipses of the sun and moon according to Jaina astronomy in the light of the astronomical views of other Indian and modern schools of astronomy on them in regard to some aspects, reveals that the Jaina astronomers followed some traditional path of research in the field of astronomy to ascertain the cause of the eclipses, etc. and tried to discover the mystery of eclipses in their own manner with their observation in the absence of scientific verifying data.—A.D.W.

434. Singh, R.H. and Srivastava, P.K. :—*Nephrology in Ancient Indian System of Medicine.*

IJHS, XIII, No. 1, 1978, pp. 28-31.

A clear description of the anatomy, physiology and pathological disorders of urinary tract is available in Āyurvedic literature. The important anatomical structures concerned with urine formation as described in Āyurveda are *vykka*; *mūtravāhasrotas*; *mūtravāhadhamanī*, *śīrās* and *nāḍis*; *vastī*, *vastī śīrā* and *Mūtraprasta* etc.

According to Āyurveda the process of urine formation starts along with the process of digestion of food and passes through three states (i) *udaka* (general water pool), (ii) *kleda* (metabolites added to the water pool), (iii) *mūtra* (real urine).

Most of the clinicopathological entities of urinary system as known today are described in Āyurveda in the form of certain syndromes. Majority of such syndromes appear to have been grouped under the eight types of *mūtrakṛcchras*, thirteen types of *mūtraghaṭas* and twenty types of *pramehas*.

The urinary diseases may be classified in two groups : (i) diseases associated with increased urinary output (ii) diseases associated with decreased urinary output.

Urinary disorder may be the result of the abnormalities at different levels which result into different types of urinary disorder. The drugs commonly used for these disorders have been classified in five groups : (i) *Mūtravirecanīya dravyas* (ii) *Mūtra, virajanīya dravyas*, (iii) *Mūtra-samgrahanīya dravyas*, (iv) *Mūtraviśodhana dravyas* and (v) *Aśmanī-bhedan dravyas*.—A.D.W.

435. Vishnu-Mittre & Savithri, R. :—*Ancient plant Economy at Imamgaon*.

Pur., No. 8, 1975-76, pp- 55-62.

See Under Sec.-I.

436. Volodarsky, Alexander :—*Mathematical Achievements of Āryabhaṭa*.

IJHS, XII, No. 2, 1977, pp. 167-172.

Our knowledge of the Āryabhaṭa's life is very limited. We know neither who his parents were, nor his teachers, nor even the exact time of his death. He was 28 years old when in 499 A.D. he completed the famous *Āryabhaṭīya*, the only work of his to be preserved till our time. It was an interface work which took of previous developments and as far as was possible had imbibed the best achievements of preceding epochs. But on the other hand, it marked the start of a new scientific tradition in India and was studied and analysed over the centuries. Twelve commentaries to the work are on record, the earliest dating back to the first quarter of the sixth century and the latest to the mid-nineteenth century. Apart from this main work, Āryabhaṭa had written a work on astronomy, known as *Āryabhaṭa-Siddhānta*, but it has not been preserved.

Āryabhaṭīya contains the first description of the rules in the decimal place value system, the first description of the alphabetic numeration; it contains the first Indian description of the evolution of square root and cube root. It considers several very interesting problems which played a great role in the development of Mathematics. Āryabhaṭa was also the first to formulate the rule of integer solution of indeterminate equation of the first degree in two unknowns. He also gave the formulae concerning the Arithmetic progression and estimated π correct upto four decimal places. He also contributed in trigonometry.

Towards the end of eighth century, the treatise was translated into Arabic under the title of *Zij-al-Arjabbar*. About the same time, two

works by Brahmagupta were also translated which carried some of Āryabhaṭa's mathematical and astronomical innovations later. when Arabic scholarly texts were translated into Latin, some of Āryabhaṭa's ideas were inherited by West European scientists.—A.D.W.

437. Yano, Michio :—*Three Types of Hindu Sine Tables.*

IJHS, XII, No. 2, 1977, pp. 83-89.

The functional relation between an arc of a circle and the chord corresponding to it was well known to the ancient Greeks. Hipparchus is said to have used trigonometry and have composed a chord table. In the *Almagest* written by Ptolemy in (c. 150 A.D.) we can find a complete table of chords at intervals of 30 minutes of arc. The Hindus on the other hand, were interested in the 'half-chords' (*vyārdha*) and thus originated the modern idea of sines. The Arabic astronomers, who had both Greek and Indian sources at hand, realized the convenience of the Hindu sine, and after further improvements, they transmitted the Indian idea to Medieval Europe. In the present paper attempts are made to classify Hindu sine tables into three types according to numerical value of the radius $R (=120, 3438, 3270)$ of the base-circle, and to point out the characteristics of each type.

The history of trigonometry provides us with one of the typical instances of the cultural bond between ancient Greece and India in the field of the exact sciences. Greek chords were halved and changed into sines by the Hindus. However simple it may appear, the device was a great step in the history of trigonometry. Anyone who uses both Greek and Indian tables in his geometrical calculation will immediately realize the far greater convenience of the latter.—A.D.W.

XIV—SOCIAL AND ECONOMIC INSTITUTION

438. Acharya, Ramjiban :— *Political and Social Conditions of Ancient India as Reflected in Mālavikāgnimitra of Kālidāsa.*

Bhm, IV, No. 2, 1978, pp. 30-38.

Agnimitra was the son of *Senāpati* Puṣyamitra of Bhāradvāja Śuṅga Brāhmaṇa family who was the Commander-in-chief of the Maurya king Bṛhadratha, whom he killed at a military parade and seized his throne.

Political Conditions : Puṣyamitra's kingdom included Pataliputra, Ayodhyā and Vidiśā. *Divyāvadāna* includes Jālandhara and Sākala (Panjab) also.

Mādhavasena and Yajñasena, two cousins, were the rival kings of Vidarbha. Mādhava wanted to establish good relations with Puṣyamitra by offering his beautiful sister, Mālavikā, to him in marriage. On his way to Vidiśā, he was captured by Yajñasena. Mālavikā was carried away by plunderers, rescued by Vīrasena, brother of Puṣyamitra's chief queen Dhārāṇī and put under the latter's care. Puṣyamitra and Mālavikā fell in love with each other. Vīrasena also defeated Yajñasena and got Mādhavasena released. *Aśvamedha* horse of Puṣyamitra was captured by Yavanas (Greeks) on the south bank of Indus. Vasumitra, the son and General of Puṣyamitra fought the Yavanas and brought the horse back safely.

After the defeat of Yajñasena, Vidarbha was divided between the two cousins, and they ruled under the suzerainty of Puṣyamitra. It is clear that no solidarity and integrity was maintained in ancient India. Some attempts were made to protect the frontiers of India. According to Nilakantha Sastri, Kālidāsa mentions a victory of the Śuṅgas over the Andhras in his drama, but it was an episode which ended with the final victory of the Andhras.

In the system of government, the king was sovereign, provinces were governed by viceroys, Commander-in-chief of the army was responsible for defence against foreigners, succession was hereditary. King was advised by the ministers. There was a system of punishment.

Social Conditions : Kings were polygamous, there were palace

intrigues in king's love affairs. High and low life existed side by side. There were plunderers, robbers, housebreakers, astrologers, snake-bite healers and Buddhist nuns and monks. Hunters caught deer by sweet songs, stray bulls obstructed the market-places, men deceived women in love affairs and were distrusted. There were painters and albums of pictures were kept. Music and dance was taught to girls in the harem. The dead were cremated. King's palace had pleasure garden with flowers and fruit.—S R.

439. Agrawal, Ashvini :—*Social Change in Ancient Panjab.*

VII, XVII, 1979, pp. 107-111

From the time of the *Rgveda* down to the age of the Upaniṣads c. 800-600 B.C., Panjab was the prime custodian of the Vedic lore as evidenced by *Chāndogyoṇiṣad*. It is stated that the five sages who went to Uddālaka Āruṇi for seeking the knowledge of *Ātman* and *Bramhan*, were referred by him to king Aśvapati, the father of Sāvitrī, in Kekaya country. He told them that his kingdom was free from (NW Panjab) thieves, misers, drunkards, ignorant persons, adulterers and men without the sacrificial fire. This is the clear evidence of the prevalence of the highest truths of Indian philosophy.

In the time of Baudhāyana, NW Panjab had become an impure land, outside the pale of Indian culture. One had to perform an expiatory sacrifice after one's visit to Aratta (from Rāvi to Indus according to *Mahābhārata*), Puṇḍra, Sauvīra, etc. It was due to the conquest of NW Panjab by Iranian king Cyrus in 550 B.C. The great change in the life in these parts was not liked by the people of Āryāvarta. The Iranians were succeeded by Bactrian Greeks from Hindukush to Rāvi. Their prominent centres were Puṣkalāvatī (Peshawar), Taxila, Sākala (Syālkot), the capital of Menander. The unrighteous character of the Vāhikas (Jāṭs) of this Madra country is depicted by Karṇa's invective of Śalya, the king of the Vāhikas, in *Mbh*. These people ate rice, garlic, cow's flesh, drank liquor, and their women danced naked in intoxication on the ramparts of the city and houses.

This change of manners, customs and conduct occurred in the region to the west of Rāvi. V.S. Agrawala has spotted the words 'he hate' which they sing in height of intoxication in praise of each other, and concluded that it stood for Greek Hetaira, a courtesan.

The social change was brought about by the Greek conquest.—S.R.

440. Bhattacharya, A.K. :—*Sabhā and Samiti in the Vedic Age*.
BV, XXXIX, No. 2, 1979, pp. 1-4.

There were two socio-political institutions during the ancient period, which are categorically mentioned in the Vedic literature as *sabhā* and *samiti*. The *sabhā* might have been acting as an Upper House of the State constituted by the members of higher and well-to-do classes probably nominated by the king whereas the *samiti* was the Lower House of the State constituted by elected representatives. The king acted as president of both these Houses. But the difference between these Houses was that the members of the *sabhā* being nominated by the king were loyal to the State while the members of the *samiti* being elected by the commoners were faithful to the society, especially in presenting social grievances. Though both these Houses were equally important in the politics of the State yet the decisions taken by the Upper House were recommendations, whereas a decision taken by the Lower House was obligatory.—A.C.D.

441. Bhattacharya, Amulya Kumar :—*Agriculture in the Vedic Age*.

BV, XXXVIII, Nos. 1-4, 1978, pp. 47-51.

Agriculture was the primary industry of Indian people right from the time of *Rgveda*. *Rgvedic* king *Prthu*, according to the *Śatapatha Brāhmaṇa*, was the inventor of agriculture, and according to *Bhāgavata Mahāpurāṇa*, was the first to introduce the village and urban life.

Rk Samhitā highly eulogises cultivation and agriculture. *Kavaśa*, a gambler, realizing his miserable condition, gives up gambling and takes to agriculture and advises his fellow gamblers also to do so.

The word *kṛṣi* does not merely mean ploughing, but also includes sowing, reaping, threshing, etc. Rice and barley were the two principal foodgrains of the early Vedic period. Later on, wheat, *priyaṅgu*, *māṣa*, *tila*, gram, *masūra*, *saṛṣapa*, *ṣaṣṭhikā* and *nivāra* varieties of rice also came to be cultivated. *Udaudana* (rice boiled in water), *kṣīraudana*, *tilaudana*, *dadhyodana*, *ghṛtaudana*, etc., were included in the Vedic meal.

Vedic farmers were fully conversant with the use of organic manure which they prepared by keeping the cow-dung in a pit called *ūvadhyagoha*. Livestock farming seems to be a supplementary industry of the later Vedic people.

Indigenous plough was called *lāṅgala* drawn by two oxen, and an improved and heavier plough, called *sīra*, was drawn by six, eight,

twelve or more oxen. *Khanitra* (shovel) was used for digging and *khani-trama* denoted water produced by digging. It refers to artificial channels used for irrigation. Even so, the Vedic agriculturists primarily depended on nature.

The Vedic society was completely free from insecurity of tenancy rights, etc. The king, i.e., the administrator, was the sole owner of every inch of land. The royal authority allotted and distributed cultivable land in favour of cultivators alone. The cultivators and their descendants continued enjoying their rights for the whole life with a nominal tax paid to the royal exchequer.—S.R.

442. Derrett, J. Dancun M. :—*Unity in Diversity—the Hindu Experience*.

Bhm., V, No. 1, 1979, pp. 21-36.

Hindu is a foreign word, the name given by Greeks to the people who lived near and beyond the Indus river. Nowadays it means those Indians in India who are not tribal animists, nor Christians, Muslims, Parsis or Jews. One is Hindu by conviction and there is no conversion. The essence of Hinduism is in preaching of philosophies and room is made for all forms of religious instincts. Hindu tolerance is evinced in reform movements through the ages. The article discusses the essence of being a Kṣatriya, Brahmin, Vaiśya or Śūdra, and points to the diversity of languages, marriage within caste or within Hindus and other diverse traditions. In remote past attempt were made to foster unity in all this diversity. Hinduism is characterised by the belief in re-incarnation, retributions for sins, interdependence of creatures and permanence of truth. Unity in diversity in modern India can be traced in the Indian constitution. The writer suggests that the fundamental duties of a citizen mentioned in the constitution are the unity fabric in diversity.—N.K.S.

443. Murthy, T.S.N. :—*Corporate Life in Mediaeval Andhra Village*.

Jl, VI, No. 1, 1978, pp. 63-69.

Corporate life was an essential element in mediaeval Andhra village which consisted of a number of functional groups in terms of castes. When there was a change in the economic activity, the caste-system adapted itself by breaking into sub-castes.

Epigraphical records mention these groups as *samayas*, generally 18 in number and their entire people called—1. *Aṣṭādaśaprajālu*, 2. *Pudunenimidi jatula prajālu*, 3. *Pudunenimidi samayalavaru*, and 4. *samasta-samayalavaru*. They included Brahmins, traders, cultivators, weavers, shepherds, smiths, carpenters, potters, courtesans. etc.

The *samayas* were : self-governing institutions performing wide range of functions. *Samaya-drohīs* were severely punished. Their main functions were : 1. maintenance of corporate property, 2. protection of the rights and privileges of the *samayas*, 3. arbitration in disputes among members, 4. enforcement of the common code of professional and social conduct and, 5. participation in the maintenance of village administration.

There was rapid growth in *samaya* property mainly in the form of land. In the case of cultivators' *samaya*, new lands were brought under cultivation by deforestation. The *samaya* discharge the functions of a trust and accepted money deposits or held lands in trust for the maintenance of a specified religious purpose. The *samayas* collected taxes from their own members and others. They made extensive grants to temples and their leaders played a significant role in the village affairs and engaged themselves in active participation in the village administration.

Thus, the corporate life of the mediaeval village of Andhra expressed itself through a wide range of economic, social and administrative functions of the village *samayas*.—S.R.

444. Nagabhushanam, A. :—*The Brahmapurīs in Mediaeval Deccan*.

Jl, VI, No. 1, 1978, pp. 57-62.

During the mediaeval period, the Chālukyas of Kalyāṇī, the Yādavas of Devagiri, and Kadambas of Goa constructed Brahmapurīs and Śivapurīs in a part of the town and city, exclusively inhabited by Brāhmaṇas. The *agrahāras*, on the other hand, were villages donated to the Brāhmaṇas in which other classes also lived. These were established by kings, queens and other members of royal household. Some of the Brahmapurīs were placed under the control of the temples, e.g., under Brahmeśvara temple at Alampur and under Saṅgameśvara temple at Akkaḷkoṭ. Sometimes there were more than one Brahmapurī in a town or city, e.g., 5 in Aṇṇigerē and 7 in Baḷḷigāve.

The donees were learned Brāhmaṇas and their number varied in different places. Kings and nobles frequently made gifts of land and money or both to the inhabitants for proficiency in Vedas, maintenance of temples, etc. The establishers also stipulated certain conditions for the enjoyment of the endowments.

From the records it is clear that the donee Brāhmaṇas rendered services in the royal households, carried on rituals in the temples, maintained feeding houses, imparted education to the children and

were endowed with all virtues. They were all proficient in the six systems of philosophy. In Baḷḷigāve there was a Superintendent of Brahmapurīś and or the administration of the town, there were mayors and other bodies to help them.—S.R.

445. Pauri, Sasanka Sekhar :—*Some Corrupt Practices in Trade in Ancient India.*

JOIB, XXVIII, Nos. 3-4, 1979, pp. 58-64.

The paper studies some corrupt practices in trade reference to ancient India and measures adopted to meet them. The *Mahābhārata*, *Mṛcchakaṭika*, *Harṣacarita*, *Manusmṛti*, *Nāradaśmṛti* and *Arthaśāstra* etc. are profusely quoted to explain the various corrupt practices prevalent in the merchant class. Various corrupt practices, such as offering or accepting bribe, to kidnap anybody and sell him as a slave, to deal in false coins, to violate the terms of contract, to deceive the sellers, to avoid the tax-paying centres, to sell goods at prohibited times, etc and also the punishments meted out are described herein.—S.B.S.

446. Rao, G. Appa:—*The Civilization and Culture that Vālmīki has Spoken of.*

AORM, XXVIII, Pt. 2, 1979, pp. 1-7.

The *Rāmāyaṇa* : By means of the sacred life-story of Rāma, Vālmīki has made Indian thought pure and spread Indian culture in countries far and wide. Śrī Rāma has permanently established in human society the ideals of truth, monogamy, devotion to parents, brotherly love, duties to friends, and those of wife to her husband. In the history of evolution of human civilization, the story of Rāma is a mile-stone.

Administrative System : Though the king was a despot, his powers were perforce restricted by people's committees and rural assemblies. He ruled with the help of ministers and Purohita. His ideal was to do good to the people and protect traditional lores.

Caste System : Caste system had taken deep roots in the society. The Brāhmaṇas imparted education and preserved culture, Kṣatriyas maintained peace and security in the society, Vaiśyas were the pillars of economic structure and its progress and Śūdras engaged themselves in agriculture and other occupations.

Family Life : Family life was based on mutual affection. Parental, filial, fraternal and conjugal love is depicted in ideal form in the lives of Daśaratha, Rāma, Lakṣmaṇa, Bharata, and Sītā. The children were brought up in the discipline of Hindu family from very childhood.

Marriage and Morality: Rāma represents the ideal of monogamy. Polygamy was in vogue, but its harmful effects are seen in palace intrigues and quarrels. The custom of dowry did not exist. Daughters were allowed to make a choice of their partners from among eligible suitors. Horoscopes were not consulted, but astrology was used in fixing the auspicious day and time.

Women's Liberty: Freedom of women was not restricted to the home. Sītā lived with Rāma in hermitages of Ṛṣis and participated in āśrama activities. The wife of elder brother was considered as mother.

It is about such a civilization and culture that Vālmīki has spoken in the *Rāmāyaṇa* for the human race to follow and prosper.—S.R.

447. Satyarthi, H.C. : - *Some Aspects of the Economic Condition of the Vaiśyas during the Post-Mauryan Period of North India (c. 185 B.C. to 319 A.D.)*.

JIH, LVI, Pt. 2, 1978, pp. 249-254.

Traditional sources of Indian history mention agriculture, cattle rearing, trade and money lending to be the occupations of a Vaiśya. The attitude of specialization can be seen in the earlier sources and in those of the period under review. Almost all sources have made their separate lists of articles to be dealt with by Vaiśyas, and not by Brāhmaṇas and Kṣatriyas, even in times of distress. There are differences in lists among Manu and Yājñavalkya *Smṛtis* and Vasiṣṭha's *Dharmaśāstra*. From their comparative study it appears that the forbidden items increased as the time passed. Apart from these deviations, almost all the reserved items for the Vaiśyas were taken to be separate professional castes, such as Ambaṣṭha, Cikitsakas in medicine, Andhras and Medas in slaying wild animals, Ayogavas in carpenter's work etc., Dhanīṣkas in corn, Dhanukāra and Usukāra in bows and arrows etc.

There were also functional groups or castes not included in the list of *varṇas* in the post-Mauryan period, e.g., Cailadhava, Cailanirṇejika, Cakrika, Cikitsaka and a host of others. It is very difficult to ascertain that these functional castes, some of which were organized into guilds, actually belonged to the Vaiśyas. On the basis that Brāhmaṇas and Kṣatriyas are barred from taking to these professions even in distress, it can be pleaded that the functional castes belonged to the Vaiśyas. Though their activities helped in the industrial development of the society, the Brāhmaṇas, out of jealousy, denounced them.

Literary texts and inscriptions testify to the affluence of the Vaiśyas. Vasiṣṭha's *Dharmaśāstra* and *Manu-smṛti* state that a Vaiśya could

overcome a crisis or misfortune with money. Thus, we see that some of other peoples had taken to the profession of the Vaiśyas, the latter chiefly devoted themselves to their own.—S.R.

448. Sharan, Mahesh Kumar :—*Some Observations on Feudalism in Ancient Cambodia.*

VII, XVI, Pt. 1, 1978, pp. 119-126.

Arguments advanced by Radha Krishna Choudhary to prove feudalism to be the bed-rock of Cambodian social and political life are not justifiable for the following reasons :

1. Research societies like *l'École Française d'Extrême Orient* and scholars like L. Malleret, P. Pelliot, etc., have not stated in their studies anything to indicate the prevalence of feudal set-up in Cambodian political life.
2. The hereditary rights of families of religious pontiffs and the predominance of a regular line of religious teachers have nothing to do with feudal system.
3. The ownership of land in Cambodia differs entirely from a feudal system.
4. Slavery and system of *corvée* labour in Cambodia has no similarity with any system of feudalism.
5. Chinese evidence in support of certain symptoms of pure feudalism cannot be relied upon, because the Chinese generally try to prove the prevalence of a system by mentioning a stray incident.
6. The extensive empire of Funan was divided into principalities, but the administrator of these localities and also some vassal states never acted as feudal lords.
7. The seven cities offered by Kauṇḍinya to his sons cannot be considered as royal fiefs as mentioned in Chinese chronicles.
8. Customs and traditions of salutation of different countries at different periods differ. Therefore the custom of salutation at the Cambodian court is no proof of feudalism.
9. Possession of land by Cambodian religious institutions cannot be compared with similar possessions of European Church of Mediaeval Europe.
10. Choudhary says that ministers belonging to a feudal system had grown so powerful that they sometimes succeeded the kings. But it is not so. Successor to a king who had died was chosen from the eight high ranking members of the Bako only when no suitable candidate was forthcoming from the royal family.
11. The oath of fidelity in the *Phimanakas* inscription to which Choudhary refers was not meant for factions like feudal lords, etc.—S.R.

449. Sheth, Surabhi :—*Āpastamba Dharmasūtra and the Brāhmaṇas.*

JOIB, XXVII, Nos. 3-4, 1978, pp. 72-78.

In framing rules, *Dharmasūtras* relied on tradition, authoritative texts, words of authoritative people and practices that existed prior to

them. The *Brāhmaṇas*, which deal with complex sacrificial rites and contain some observations about the social life, occupy a central position for the legitimacy of the practices which the *Dharmasūtras* framed.

Āpastamba Dharmasūtra (*Āp*) says that a positive Vedic text is more cogent than an usage which merely leads to an inference (of being based on a lost Vedic text). *Āp* quotes *Brāhmaṇas* very often, e.g., '*Gāyatrī mantra* should be recited in the *upanayana* ceremony with a view to study all the Vedas;' "Those desirous of Brāhmaṇical powers may wear *Ajina*;" "Those desirous of *Kṣātraiva* may wear clothes, and those who want both, may wear both." "A self-restrained *Brahmacārin*, who is refused alms by a woman, destroys the merit of all her good actions." Discussing the rules of tonsure, too, *Brāhmaṇa* passages are quoted. Similarly, while discussing the importance of Vedic study, rules of *anadhyāya*, reciting of the Vedas during lightning flashes, falling of thunderbolt and violent blowing of winds, etc.

While enumerating forbidden food *Āp* quotes a *Brāhmaṇa* in forbidding eating of mushrooms; food given by one who has performed *dakṣaṇīyeṣṭi* may be eaten; asking permission of a guest for sacrificing, who arrives before oblations have been offered to the fire already placed; and so on. This shows that continuity existed between the Vedic and *Sūtra* periods. — S.R.

450. Sunandana : - *Brahmavādinīs of Ancient India*.

BMQ, IV, No. 2, 1979, pp. 35.-43.

There is ample evidence to show that in the Vedic period woman not only participated in the family chores, but also aspired to reach intellectual and spiritual prowess to attain self-realization and a contemplation of being itself. The only means to reach this goal is through *jñāna*, *vijñāna* or *vidyā*.

Women of Vedic times proved themselves not only as worthy students, but also as capable *Ācāryās* and *Upādhyāyas*. At the start of *Brahma-yajña*, tribute had to be paid to woman-seers like Gārgī Vācakanavī, Vāḍavā Prāvitheyī and Sulabhā Maitreyī.

Rites like *upanayana* and *samāvartana* were prescribed for both boys and girls observing *brahmacarya*. *Atharvaveda* says that a maiden wins her husband through *brahmacarya*. After *upanayana* and *samāvartana*, woman came to be grouped into two categories *Sadyodvāhās* who married soon after and *Brahmavādinīs* who remained single and devoted themselves to the pursuit of truth and seeking highest spiritual knowledge. In *Rgveda*, there are twenty-seven *Brahmavādinīs* to whom are

ascribed several superb hymns. Some of them like Aditi, Jukū Indrāṇīh, Uravaśī, Sūryā, etc., are probably mythological, while Śrī Medhā Dakṣiṇā, Śraddhā are abstract personifications. But Apālā, Godhā, Lopāmudrā, Śāśvatī, Vāc. etc., are human beings responsible for verses attributed to them.

A brief description of literary perfection of their hymns is given by the author. They breathe of depth of feeling, originality and freshness, e.g., *Vāgāmbhranīya sūkta*, *Rāmāyaṇa*, *Harivaṃśa* etc., also give accounts of ascetic women engaged in studying, teaching and preaching the essence of truth. Unfortunate transformation in the state of women occurred in later days as found in the *Smṛti* of Yama (*Vīramitrodaya-saṃskāraprakāśa*). R.C. Majumdar has expressed surprise that a thinker like Śāṅkara could not conceive that a woman could aspire to higher education.—S.R.

451. Upadhyay, Nirmala M. :—*Kauṭilya on Social Legislation*.

JIH, LVI, Pt. 2, 1978, pp. 237-247.

In ancient India the State was considered to be an instrument of the all-round progress of the people—not only of peace and order, but promotion of public welfare. Kauṭilya reveals that the various aspects of the social life of the people were regulated by the state. He regulated the social order by enforcing *varṇāśrama-vyavasthā*, marriage legislation, regulation of civic life, consumer legislation, control of trade and commerce, regulation of food with severe punishment for adulteration, labour legislation, guarding the interests of employees in different professions and occupations, women labourers, slavery, control over amusements and entertainments, liquor legislation, public health and sanitation.

Thus, it is clear that Kauṭilya was very keen and cautious about the social uplift and social prosperity.—S.R.

452. Verma, O.P. :—*The Role of Traders and Guilds in Indian Society*.

JI, VI, No. 1, 1978, pp. 35-52.

One of the postulates of ancient Indian economics is the acceptance of organizations as normal form of economic life. It was the chief secret of economic success.

Gaṅgā provided a natural trade route. When in the 8th-7th cent. B.C., city ceased to be a fortress, and opportunities for the accumulation of wealth through trade expanded, there arose new classes in the Gaṅgā basin in 6th cent. B.C. such as :

1. *Gahapati - Gṛhapati* (house-holder), was generally a high rank land-lord of a rank lower than the princely *Kṣatriya*.

2. *Śreṣṭhī* was the aristocratic representative of *Gahapati* class, a financier or banker and sometimes head of a trade-guild.

3. *Mahāsālā* was the richest magnate among the traders and head of the great patriarchal household, a ruling *Kṣatriya*.

4. *Guilds* were associations of merchants and craftsmen for mutual benefit, protection, trade monopoly, etc. There were frith (peace), religious, merchant and craft guilds.

In India economic groupings were named *śreṇī*, *pūga*, *gaṇa*, *vrāta*, *saṅgha*, etc., and all these were called *samūha* or *varga*, the connotation of which is explained differently.

5. *Corporate enterprises (sāmbhūya-samutthāna)*, were occasional combines, e.g., of traders for the purpose of causing rise and fall in prices. They had definite constitution and administrative machinery.

Hereafter are discussed the relationship of king and guilds, as a challenge to the State, and as stereotyped institutions. Further, merchant and craft guilds, the mobility of the guilds, agricultural guilds, caste guilds and their functions are discussed.

The guilds were trustees of the people, constitutional checks on the kings who respected their laws, laid down rules regarding properties of the descendentless dead persons and arbitrated in boundary disputes. They were in fact, a State within a State as they exercised judicial function in civil and criminal cases, issued their coins and seals of authority etc.—S.R.

XV—VEDIC STUDIES

453. Archak K.B. :—*A Brief Study of Īśāvāsyaopaniṣad in the Light of the Bhāṣyas of Śaṅkara, Vedānta Deśika and Mādhava.*

JKU, XXII, 1978, pp. 47-57.

Śaṅkara is not clear and faithful in explaining the concept of this Upaniṣad and as such he tries to impose his own theory to establish non-dualism therein.

Vedāntadeśika endeavours to keep pace with the spirit of this Upaniṣad though he is an apt devotee of the Bhakti cult.

Mādhava gives equal importance to action (*karma*), devotion (*bhakti*) and knowledge (*jñāna*) as three essential ways of liberation (*mokṣa*).

It is concluded that this Upaniṣad equally advocates the importance of these three highest philosophical ways for salvation.—A.C.D.

454. Bahulkar, Shrikant :—*The hymn 'akṣibhyām te' in Vedic Schools.*

CASS, No. 3, 1976, pp. 171-177.

The hymn *akṣibhyām te nāsikābhyām* appears in the *Rgv. da* as well as in the *Atharvaveda*. According to the *Rgveda-sarvānukramaṇī* (*Rs*) the author of this hymn is Vivṛhā and the deity is Yakṣmaghna. But, according to the *Bṛhat-sarvānukramaṇī* (*Brs*), the author is Brahman and deity is Candarmas. In this case the *Brs* treats with this hymn as if it belongs to the tradition of the *AV*. This means that the hymn, though found in the *RV* is not a borrowed one.

In fact the *Brs* always follows the *anukrama* of Āśvalāyana especially with regard to seer if the hymn is considered to be borrowed from *RV*. Here, ignoring the *anukrama* the *Brs* ascribes this hymn to Brahman which is a common name as a author. Vivṛhā Kāśyapa, though seems to be a peculiar name, yet *Brs* does not think him to be the author.

Besides, it is also worthnoting that this hymn consists of six verses in the *RV*, while in the *AV* the number of verses of this hymn varied

from seven to eight. The *Bṛs* also confirms that these verses were only six at that time.

It may be possible, as Oldenberg suggests, that this hymn originally was composed of five verses. The composer belonged to the common source of both the Vedic schools which had reshaped these verses according to their purpose. So far as the author is concerned, the *RS* ascribes it to Kāśyapa, an eminent personality while *Bṛs* took it to be seen by Brahman, an impersonal author. But Śaṅguruśiṣya took Vivṛhā, mentioned in the hymn, as the author born in the family of Kāśyapa. And this assumption was followed by the later commentators as well.—A.C.D.

455. Bahulkar, Shrikant S. :—*The Prayoga-dīpa of Devabhadra: A Brief Survey.*

JUP, No. 43, 1978, pp. 31-35.

Prayogas are composed for the benefit of the priest who actually performs the ritualistic ceremonies, not necessarily sticking to the order of the *Sūtra*, nor explaining it, but only giving detailed description of the ritual according to the tradition. *Paddhati* explains the ritual described by the *Sūtra* while *Prayoga* is for the practical purpose. Some *Prayogas* are based on the *Gṛhya* portion of the *Kaṣika-sūtra* (KS).

In the introduction of his *Prayoga*, Devabhadra gives an account of the works consulted by him. The peculiarity of his *Prayoga* is that the *Sūtras* are cited and are explained like a *bhāṣya*, frequently giving grammatical derivations. It is more helpful than Keśava's *Paddhati* on the relevant portions. Occasionally, views of Dārila, Keśava and other authorities are referred to. *Dārila-bhāṣya* available to him, it appears, was as incomplete as we have it at present.

Historical information given in the colophon of the commentary on *Kaṇḍikā* 90, says that he was a Nagara Brahmana, son of Balabhadra who was born in the family of Gaṅgādhara Pāṭhaka, the son of Rāmacandra. He was the pupil of Hariṣaṅkara and composed several works like *Mādhyandinīyamauna-mantra-sūtra*, *Prayoga-sāra* of Kātyā Ś S. *Ājyatantraprayoga*, *Nakṣatra-sattraprayoga*, *Pārvaṇa-caṭa-śrāddha*, and *Sautrāmaṇi*. Mss. of his two more works *Sāmavedinām Kuśaṇḍi-sāra-prayoga* and *Jyotiṣṭoma-prayoga* exist in Scindhia Oriental Institute, Ujjain. Thus Devabhadra was *Prayogakāra* not only of the *Mādhyandina śākhā*, but also of *Sāmaveda* and *Atharvaveda*. He seems to be a great authority on *Śrauta* and *Gṛhya* rituals of different Vedic *śākhās*. Aufrecht gives the date of the composition of *Nakṣatra-sattra-prayoga* as 1756 A.D. Thus Devabhadra flourished in the 18th century.—S.R.

456. Bhardwaj, Sudhi Kant : — *Semantic History of the Word Jaghanya*.

VII, XVII, 1979, pp. 85-91.

See Under Sec. IX

457. Bhate, Saroja : — *Babdhām in the Nirukta*.

CASS, No. 3, 1976, pp. 79-80.

The derivation of the word *babdhām* as given by the Yāska in *Nirukta* needs more proper explanation because of certain difficulties presented by some commentators. The derivation runs thus : *ādivā bhyāsenopahitenopadhan ādatte babhastir atikarmā*. Here Yāska appears to have stated that the constituent *ba* in *babdhām* is the first part of the reduplication and the *upadhā* vowel of $\sqrt{\text{bebhās}} < \sqrt{\text{bhas}}$ 'to eat.'—A.C.D.

458. Bhattacharya, A.K. : — *Sabhā and Samiti in the Vedic Age*.

BV, XXXIX, No. 2, 1979, pp. 1-4.

See Under Sec. : XIV.

459. Bhattacharya, Amulya Kumar : — *Agriculture in the Vedic Age*.

BV, XXXVIII, Nos. 1-4, 1978, pp. 47-51.

See Under Section XIV.

460. Bhattacharya, Dipak : — *The Hotṛ-Formulae in the Agnyādheya and the Model Myth of the Vedic Sacrifice*.

VII, XVI, Pt. 1, 1978, pp. 10-17.

In the *Agnyādheya iṣṭi*, there occur five similar formulae uttered by the *Adhvaryu* when the churning of the fire goes on. They are :

1. *Daśahotṛ* : In this the process of sacrifice has been conceived as ending in the offering of life into a superior object, i.e., the cognition of Brahman. Modern scholars, however, think that it relates to phenomenal becoming and not ascent to what transcends phenomenality. But this is not correct.

2. *Saptahotṛ* : In this, according to Sāyaṇa, Mahābhaviḥ, etc., are the names of the seven Great Sages. Thus this is a precise statement of the model sacrifice performed by the seven ancient fathers, i.e., the

Vedic ritual in which the main part was played by mortals. It may be called ancestral model to distinguish it from ideal model of *Daśahotr*.

3-4. *Caturhotṛ* and *Pañcahotṛ* : In these the performers are divine beings or gods. But among them, there are two divine models indicating the existence of different comprehensions of the divine model to be enacted on earth.

5. *Ṣaḍdhotṛ* : It is different. In this, eye is asked to go to the sun, breath to wind, soul to atmosphere, etc. It is the reverse of the *Puruṣa-sūkta*. Universe is the body of *Puruṣa* and man his microcosm, in that the limbs and organs of the sacrificer are meant to return to their corresponding parts in the universal being.

These Hotṛ-formulae, thus, give us specimens of different notions relating to the model of the terrestrial sacrifice. According to one of these, the sacrifice is the re-enactment on earth of a model act performed by the fathers (*saptahotr*); according to another, it is the same as performed by the gods (*Catur-*, *Pañca-*, and *Ṣaḍ-hotṛ*). According to the third view, the model is not an archetype, but is the Ideal, and the present sacrifice is either symbolic of the body going back to its corresponding parts in the macrocosmic *Puruṣa* (*ṣaḍdhotṛ*), or of its second interpretation (by Sāyaṇa) of the material life being offered into the fire of higher will and *Brahman* (*Daśahotr*).—S.R.

461. Chaubey, Braj Bihari :—*Myth and Reality in the R̥gveda with Special Reference to Indra-Vṛtra Myth*.

VII, XVII, 1979, pp. 9-22.

A number of theories have been put forth to explain the Greek myths which are applicable to a great extent to Vedic myths also.

1. *Myth as a Vehicle of Historical Truth* : The Greeks assumed that there was something real behind the myths. This is called *Rationalistic Theory* which considers myth to be history changed into fable, also called Euhemerism after its originator Euhemerus (4th-3rd cent. B.C.). In India, *Aitiḥāsika* school explains myths to be history clothed in the garb of supernatural and is referred to by Yāska. Śaunaka, in his *Bṛhaddevatā*, mentions the history of certain myths. In the *Purāṇas*, the Vedic legends are narrated in this manner.

According to *Ait. Br.*, Indra is the king of heaven, the abode of gods where the meritorious go after death, and Tvaṣṭar's son Vṛtra is the king of asuras (demons). In the great fight in the middle regions, Indra, assisted by Maruts, killed Vṛtra and his associates. If this event

was historical, then how Indra is asked to kill Vṛtra again in future, or how could he cause the rivers to flow, give birth to Agni, etc? R.N. Dandekar considers this myth to be a historical event of Aryan king India, destorying the fortresses (*pur*) of Vṛtras and dāsas of Indus civilization, colonized Saptasindhu.

2. *Myth as Vehicle of Philosophic Truth* : According to this theory, myth is a precept of moral philosophy enunciated in poetic language of antiquity. This is called *Ādhyātmika* school which existed long before Yāska and was in vogue in the times of the Brāhmaṇas later on followed by Śaunaka, Mādhvācārya and Rāvaṇa. Among modern philosophers may be mentioned Aurobindo, T.V. Kapali Shastri, V.S. Agrawala, A. Coomaraswami and others. Scholars differ in ascertaining which philosophic truth the Indra-vṛtra myth represents. According to some, Indra represents conscious mind, Vṛtra unconseious mind, cows (wisdom) hidden by Vṛtra are brought forth by Indra with the assistance of Maruts (sense organs). Aurobindo calls dasyus as robbers or powers of darkness, adversaries of seekers of light. Vṛtra, the grand adversary, obstructs with coils of darkness all possibility of divine existence and divine action. When Vṛtra is slain, ferocious enemies like Śuṣṇa, Namuci and others which inflict man with impure force and fight man by his weaknesses respectively. V.A. Gadgil propounds his *Tejas* and *Tamas* theory. But Philosophic theory is far-fetched.

3. *Myth as Vehicle of Expressing Imagery* : The best minds among early people, untrained in reasoning and with very little factual knowledge, had yet a certain creative power comparable to that of a poet or an artist. They shaped a kind of vision, though crude or even absurd or revolting of reality, which they dimly guessed to be behind the bewildering phenomena of nature. Their imagination knew no bounds.

4. *Myth as a Method of Describing Physical Phenomena of Nature* : Kuhn and Max Müller were the great exponents of this theory. According to them, there is something behind a myth, not, however, intentionally veiled meaning, but an unintentionally forgotten substratum. Owing to defects of language, the primitive Aryans could only speak of natural objects as living beings and consequently believing that all nature was possessed of life. Scholars of this school, however, do not agree among themselves as to which particular phenomenon of nature does Indra-Vṛtra myth represents. Kuhn has put forth Storm or Meteorological Theory—clouds, lightning, rain, storm, etc. According to the Nairuktas, Vṛtra is cloud.

From the above it seems that most of the theories regard myth as a reality, but not in the form it is handed down to us. These approaches

seem to be more or less subjective, but naturalistic interpretation seems to be more weighty as originally proposed by the Nairuktas and followed by most of the modern scholars.—S.R.

462. Dange, S.A. :—*Vedic Dvibārhas—A Wonder-working Priest.*

VII, XVII, 1979, pp. 5-8.

Western scholars render *dvibārhas* as doubly strong, Yāska and Sāyaṇa as grown at both domains. Yāska calls it *anvāgata* (Nir. 7.74) as it poses a problem. The word *bārhas* has been understood variously, e.g., as indicating strength or growth ($\sqrt{bṛh}$, $\sqrt{vṛh}$), 'tall, great, high', Mayrhofer comparing it with Khotanese *bulsya*, 'long'. But *bārhas* has close affinity with *barhis*, *barhaṇa* and *Brahman*; that is why Yāska and Sāyaṇa render it as a ritual that has grown on all sides. These words indicate some kind of growth : *bārhis* shoots forth from the earth and *bārha* from bird's body. *Dvibārhas* thus indicates 'double growth'. With a person or god, it indicates 'the one who has control of both strata (heaven and earth)', and with *rayi*, 'heavenly and terrestrial wealth.'

In an important reference to *dvibārhas* (RV, X, 61.10), it indicates a person of mystical powers to whom Aṅgirasas resort to gain cows. This person is described as *dvi-jāḥ* and *dvi-bāndhuḥ*, being connected with heaven and earth. He works the wonder of causing the unmilked cows ooze the 'milk', which is rain.

Another parallel is *ādribāhras* as epithet of Aditi. Geldner renders it as "firm as the mountain", but Sāyaṇa as 'grown with the clouds' which is more appropriate as Aditi is Dyaus which sheds rain. As such she has clouds growing around her. Dawn is called *Eṣā vyēnī bhavati dvibārḥāḥ*. This indicates her brilliance 'touching heaven and earth' as she appears in the east. the verb *bhavati* signifies that one could get to become *dvibārhas* on certain occasions—a distinction for only some.

Another variant is *dvi-bārha-jmā*. Geldner renders it doubtfully as 'double-pathed', but it does not bring the sense of *bārha* to fore, and quotes Sāyaṇa : 'having his gait heightened' at both places in notes. The word *jmā* from— \sqrt{gam} , 'to go' indicates movement. The expression would mean 'moving with wings in both places', heaven and earth.

The conception behind *dvibārhas* was that of working wonder. It is clear at least from two places where the reference to the gain of rain as referred to above, the one being of Aṅgirasas resorting to *dvibārhas*, and the other of Bṛhaspati for gaining of rain, the heavenly fluid.—S.R.

463. Dass, A.C. :—*Vedavarṇitasya Pūṣadevasya Prākṛtikaṃ Svarūpam* (The Natural Phenomenon Represented by the Ṛgvedic God Pūṣan). (in Sanskrit).

AJL, II, pt. I, 1978, pp. 21-25.

Scholars, in general, think that the Vedic Pūṣan is a Sun god but are silent on the natural phenomenon actually represented by him. The Vedic terms applied for this god are *ajāśva*, *dasra*, *dasma*, *śucāyāśca śucasya ca* etc. The purport of the term *Somāpūṣaṇau* is discussed. Finally, examining a Ṛgvedic *mantra*, in corroboration with a line from *Nirukta* which explains the solar state eulogised in the form of Pūṣan by the Vedic seers, it hypothesises, in its conclusion, that the sun, only at the time of rising and also of setting, at a very particular point when the solar orb looks half red and half bright is called Pūṣan.—Author.

464. Dvivedi, Ayodhya Prasada :—*Vaidikaṃ Kāvya-bimbam* (Vedic Poetic Imagery). (in Sanskrit).

Sāg., XVI, No. 4, 1978, pp. 416-423.

Every *Ṛc* (stanza) of the Veda is an image of the extraordinary genius of the Vedic poet. Vedic *Ṛṣi* is not an ordinary poet. He presents what he has intuitively perceived. The Truth reveals itself before his mind's eye. His vision (*darśana*) consists in corporalization of what is incorporeal. The natural phenomena appear to be turning into gods before our very eyes.

Here are some instances of Vedic imagery :

1. *Svabhāvokti-image* : ṚV., V 83.4 depicts the natural description of rainfall : 'The winds blow, the lightnings fall, the plants sprout, and heaven swells and overflows. Food is produced for the whole world.

2. *Vakrokti-image* : The bright Dawn, daughter of Heaven (sky), having dispelled hostile darkness, stands real before our eyes like a lady (having removed her clothes) comes out of a bath (ṚV., V.80.5).

3. *Bhāvika-image* : The image of fraternal affection is presented by ṚV., I.95.1 : The heaven and earth move together like brother and sister going in company. Or (ṚV. I.95.1) 'The two (day and night) different in form, move together, nourishing a child, each of the other—the day nourishes the sun (the child of night), and the night, fire (child of the day).

Thus it is clear that the Vedic imagery gives a complete picture of worldly life.—S.R.

465. Huntington, C.W. :—*An Analysis of the Modern Commentaries on the Nāsadiya Sūkta* (RV, X. 129).

JOIB, XXVIII, No. 1, 1978, pp. 1-16.

Nāsadiya Sūkta is the most abstract, philosophical and the latest in the series of cosmogonic hymns in the *Rgveda*. It is very early attempt towards monotheism and even monism. A variety of opinion among the Indian and Western commentators is a testament to the complexity and the importance of the *Sūkta*.

If the hymn was confusing to begin with, the lengthy debate of the Indian and Western scholars has done little to help matters. Several very erudite and at times, persuasive arguments have been put forth and metaphors have been revelled in a variety of ways, especially in the case of 5th verse. Jwala Prasad's argument about the direct relation of this *mantra* to sacrificial ceremony is intriguing, but reluctantly a line has been drawn with Desai's theory that they represent the entire *Bhagavadgītā* in a condensed form. It is doubtless possible that at least the Sāṅkhya system, and perhaps many more of the ideas associated with later periods are foreshadowed here, but only in a very rudimentary fashion.

There is a split between Indian and Western scholars on the point whether the *Sūkta* does or does not deny existence in any form whatsoever. If Desai represents the Indian side of the spectrum, Whitney certainly gives the opposing Western extreme. Both have erred in a manner consistent with the more cautious efforts of their fellow scholars to find the hymn atheistic or at least agnostic, while nearly all the Indian commentaries read it theistically. The last two lines of the hymn, however, do not seem to allow for anything more 'divine' than the Vedāntic concept of Brahman—which is actually beyond any sort of definition, even one so varified as 'Supreme Being'.—S.R.

466. Joshi, J.R. :—*Prāṇa in Vedic Religion-II*.

BDCRI, XXXVII, Nos. 1-4, 1977-78, pp. 39-47.

See Under Sec. XII-B

467. Joshi, J.R. :—*An Introduction to Minor Divinities in Vedic Mythology and Ritual*.

CASS, No. 3, 1976, pp. 139-152.

Traditionally, a Vedic student is required to know four items of every *mantra*, i.e., seer, metre, deity and application. The deity in

a *mantra* is decided through the fact that to whom the seer wants to offer the *ṛc*, even if the name of the god is absent. The Vedic deities are stated to be 33 and divided in 3 groups assigning to the regions of the Universe. Apart from these, there are also other divine classes such as abstract gods, goodesses, dual deities, groups of gods, lower deities, etc. For convenience, the deity may be divided in two groups, major and minor.

A god who plays an important role directly in Indian religion and mythology is called major deity. The minor gods are those who furnish significant details to illumine the characteristics of the major deities, though they themselves appear very regularly. The list of such deities is very long. Aja Ekapāt, Gandharva, Vena, Aditi, Kali, Devapatnis, Aranyānī, Pṛthivī, Lakṣmī, Anumati, Rākā, Sinīvālī, Kuhu, Śakti, Caṇḍī, Umā, Durgā, etc. are some of this class of the Vedic divinity.

It does not mean that the minor deities have no importance. They are said to be minor because they had received little mention in the Vedic literature. Otherwise, some of these deities may be classed among the gods having major characteristics because of different methods to approach towards this problem. The importance of a god is decided from many angles, such as mythologically, historically, ritualistically, metaphysically, mystically, psychologically and so on.—A.C.D.

468. Joshi, J.R. :—*Kāla*.

JUP, No. 43, 1978, pp. 151-154.

The most transcendental of the personifications of such abstract concepts as *Kāma*, *Prāṇa*, etc., is that of *Kāla* (time). The implicit deification of time may be traced from the *Rgveda* onwards. However, in India, time as a god of Destiny is a later speculation connected with astrology. It has nothing in common with the Iranian *Zuruvon*. It is traced to *kal*, 'to drive' (*qul*, to drive, Greek *kello*, (drive). *Kāla* has two forms material and non-material.

As generic expression 'time' it occurs in *RV*, X. 42.9, and as *Sanvatsara*, it is the divinity in *RV*, 1.164.48, which is explained in the *Atharvaveda*, V. 35.4. In *AV*, *Kāla* is already developed in the sense of fate. It emerges as a monotheistic conception and in *AV* is sung in two hymns. *Kāla* occurs fairly frequently in the *Brāhmaṇas*, generally superseding the earlier concept suggested by *ṛtu*. *Prajāpati* is next boldly identified with year. The more general division of time is made into past, present and future.

Kāla is adored in *Pitṛmedha* rite. It is also equated with Rudra. According to Brandon, religion is the expression of man's instinct to seek security from the menace of time. From this viewpoint, it is significant that *Kāla* is described as terrible one in *AGP*, II.6.

In the Upaniṣads, *Kāla* is adored as Brahman itself in two forms *Kāla* and *A-kāla*. In *Svet. Up.*, *Kāla* is conceived as the cause or source of creation. In *Manusmṛti*, *Kāla* is said to be created by Brahṁā. On the other hand, *Kāla* as the highest principle creating everything, is found in the *Mahābhārata*. In *Viṣṇu Purāṇa*, *Kāla* occurs as one of the forms of Supreme Being. Thus, we may agree with the view that Vedic mythology of Time seems to be a well-planned system projected against all possible situation.—S.R.

469. Joshi, M.C. :—*Rise of Meditation (Upāsana) in Vedic Religion*.

JRS, VI, No. 2, 1978, pp. 61-69.

See Under Sec. XII-B.

470. Klein, Jared S. :—*The Diachronic Syntax of the Particle u in the Ṛgveda*.

JAOS, XCVII, No. 3, 1978, pp. 266-276.

The enclitic particle *u*, never receiving an accent, occurs over 500 times in the *Ṛgveda*. Syntactically *u* occurs with pronouns, nouns and adjectives, proverbs and other adverbs and verbs. It nearly always follows the word with which it is to be syntactically construed. The usage of *u* with pronouns is by far the most frequent.

The exact meaning and syntactical function of *u* have always been difficult. In this article, it is argued that its various employments can be reduced to two basic functions : a co-referential function and a conjunctive function. The historical connection between these two values is traced with some examples, and it is shown that the conjunctive value of *u* is the result of a straightforward re-interpretation of the conferential value in sequences involving repeated instances of the *sa/ta* pronouns.—S.R.

471. Ludo, Rocher :—*Vṛtrām Avadhīd Indraḥ : Notes on the Use of Vadha in the Ṛgveda*.

WZKS, XIX, 1975, pp. 7-14.

The original meaning of a *Ṛgvedic* term *vadha* can be ascertained by means of exhibiting semantical association as well as difference

between *vadha* and Indra, and between *vadha* and *vajra*, which are very closely related with one another. An examination of quite a number of R̥gvedic lines having a derivative of *vadha* shows :

In the *RV*, *vadha* clearly has an original meaning : the "splitting" power of Indra, aimed at Vṛtra-Śuṣṇa, exercised by means of his *vajra*. Yet, within the *RV*, the meaning of *vadha* is occasionally expanded also to refer to other activities of Indra, and to activities of other deities and humans. The semantic development foreshadows more recent connotations of *vadha* from the later Vedic text through classical Sanskrit literature down to some modern Indian languages.—A.C.D.

472. Modak, B.R. :—*A Note on Mādhava's R̥gbhāṣya*.

JKU, XXII, 1978, pp. 14-21.

Mādhvācārya, the propounder of Dvaita Vedānta, has written a commentary on first forty hymns of the *R̥gveda*. This work is divided into three *adhyāyas* covering 19, 13 and 8 hymns respectively. Though this work shows originality yet the devotional approach of *Pañcarātra* fashion mars the beauty of *mantras*. Mādhvācārya aimed at establishing supremacy of Viṣṇu over all Vedic gods in such R̥gvedic hymns that are actually dedicated even to other deities. The unique feature of this commentary is that it is composed in verses. Secondly, the commentator explains some *mantras* in three different manners, viz., *ādhyātmika*, *ādhibhautika* and *ādhidaiivika*. In explaining the *ādhyātmika* aspect of a *mantra* he exhibits resemblance with Aurobindo. In the *ādhibhautika* approach, he is more tolerant. As regards his *ādhidaiivika* approach, he thinks that only Viṣṇu is praised by the seers of *R̥gveda*. He neither pays any attention to the aspect of ritualistic institutions of the Vedic school nor considers the etymological connotations of words. He only tries to connect Viṣṇu with every word of these hymns even through quoting stanzas from the Purāṇas.—A.C.D.

473. Monteiro, P. Lino :—*L'homme D'après La R̥gveda Saṃhitā (Man According to R̥gveda-saṃhitā)*. (in French).

BIMB, No. 119, 1978, pp. 11-87.

A detailed treatise on the concept of Man in *R̥gveda* in the manner of French biologist Teilhard de Chardin. The hymns of the *R̥gveda* have been numbered from I (*agnimīle*) to 1017 (*saṃgacchadvam*) for ready reference. The present instalment consists of origin of man, parts of human body, relation with fire, inner vision, magic and medicines, different steps of human life viz., conception, pregnancy and delivery, marriage and conjugal life, aspiration to health and immortality.

Among Western Orientalists frequently quoted are Louis Renou, Geldner, Meyrhofer.—N.D.G.

474. Mukherjee, Biswanath :—*Pavmāna Soma*.

JOIB, XXVIII, Nos. 3-4, 1979, 13-15.

See Under Sec. XI.

475. Mukhopadhyay, Biswanath :—*On the significance of Soma*.

VIJ, XVI, Pt. 1, 1978, pp. 6-9.

See Under Sec. XI.

476. Navathe, P.D. :—*The Agnihotra-Mantras in the Kāṭhaka Saṃhitā*.

CASS, No. 3, 1976, pp. 25-30.

The *agnihotra* is a small rite consisting in offering oblations to the sacred fires in the evening and in the morning. In the description of this rite and the texts belonging to the different schools of the *Yajurveda* show striking differences regarding details. It is noticed that sometimes the *Sūtrakāra* gives a prescription of a *mantra* which is different from that found in *Kāṭhaka saṃhitā*. The examinations of such borrowings from *Kāṭhaka Saṃhitā* leads us to the conclusion that as far Agnihotra is concerned there is growing influence of K.S. on the *Sūtrakāras* belonging to the Taittirīya school.—K.D.S.

477. Pandeya, Lalita Prasad :—*Development of Horticulture in the Vedic Age*.

JGJKSV, XXXIV, Pts. 1-2, 1978, pp. 19-34.

See Under Section XIII.

478. Pandit, M.D. :—*Concordance of Vedic Compound Analysed in Veda*.

CASS, No. 3, 1976, pp. 179-206.

The author discusses the way to interpret the Vedic compound and phrases, as is suggested by the Veda itself. He argues that a word found in the Vedic literature either in simple or in a compound form, was certainly used to denote a particular sense. The exact idea purported by a compound may be traced in other places where the members of that

particular compound are separately used. For example, the term *aṇhomūc* may be taken. Though this compound may theoretically be solved in six ways, the Veda suggests that the term *aṇhas* denotes the ablative case.

In this way the Vedic synonyms which were semantically evolved from time to time may easily be recognised. Such as *acyut-dhruva-dṛḷha-parvata*, and $\sqrt{cyu} < \sqrt{ej}$ are the synonyms semantically evolved.

In this way the author collects Vedic evidences to solve the following compounds.

aṇhomūc, *aṇhoyú*, *aksanáḥ*, *agnitáp*, *agháśaṃsa*, *ácchidroti agrajā*, *ágranīti*, *acyutacyūt*, *araṇkṛt*, *aharvīd*, some compounds initiating with *rtá*, *puróhita*, *ratnadhā* etc.—A.C.D.

479. Palsule, G.B. :—*Vedic Apaty Napāt and Napṛ*.

CASS, No. 3, 1976, pp. 1-8.

The word *apatya* meaning 'offspring, child, descendant' has been derived from the root *pat*-fall' ($a+pat+ya$). Whatever meaning *pat* has in *napāt* etc. it has the same meaning in *apatya* also. A common meaning for *pat* in all derivatives would support our linking of *apatya* with *napāt* etc. To account for these forms Pāṇini gives a root *pat* in the fourth class (IV.51) with the meaning *aiśvarya*. Thus these seem to be denominatives and *pat-ya-te* is to be analysed as *patihy-a-te*, which would mean 'plays a master'. The element *paty* in this is only a thematised form of *pati*. *Apatya* is one who is not *patya*. So *apaty* would mean one who is not a master.—K,D.S.

480. Paranjape, Sucheta :—*Viśvarūpa-Gānam*.

CASS, No. 3, 1976, pp. 153-160.

Some verses of *Sāmaveda* called *Viśvarūpā-Gānam* which are sung by Udagātṛ at the time of the morning litany of Agniṣṭoma. These verses were so named because these contain the word *Viśvarūpām*. This *gāna* is found in different forms in different schools of *Sāman*. According to the Kauthuma school these *mantras* are of six lines and are recognized as *Gāyatra-trīca*. The Rāṇyāniya school mentions this *gāna* in this way. But in the Jaiminīya school, these are of four lines and is considered to be two verses, one *Anuṣṭup* and the other *Gāyatrī*. Such difference is also noticed in chanting of the *gāna* from school to school. In the Jaiminīya school this *gāna* is compulsory while others take it optional. So is the case with the position of these verses. The question is which form of these various texts is original.

A thorough comparative study of these verses found in various forms and circumstances in the texts of different schools of the *sāman* shows that the text found in *Jaiminīya-Saṃhitā* is the original one. The Kauthuma and the Rāṇāyaṇīya schools borrowed not only the verses and the *gāna* form but also the ritual itself from the Jaiminīya school and transformed this *gāna* in their own way by adding some other verses to it.

The Saṃhitās are also silent about the *ṛṣi* of these *sāmans*. The *Naigeyaśākhānukramaṇī* only comes to our help in this matter. There, the seers are mentioned to be Asitamṛga Kāśyapa and Auddālaki Kusurubinda. The composer of this *Gāna* according to the *prayogas*, is Puṣkala.—A.C.D.

481. Pathak, Chintamani :—*Culture and Hermeneutics : A Constructive Study in Śrī Aurobindo's Interpretation of the Veda.*

Bhm., IV, No. 1, 1978, pp. 15-31.

Hermeneutics here represents that activity of human understanding whose ownmost function is to disclose the "soul" of the text, while "culture" represents that historical context which shelters and preserves this "soul."

In Vedic interpretation, Western scholarship seldom goes beyond the linguistic skin of the problem, and using the history and comparative study of religions, it seldom approaches the Vedic hymns in the light of their fundamental and cultural presuppositions. Guided by Yāska and Sāyaṇa, it rigorously maintained that, apart from some social and political side-lights, Vedas represent a relic of primitive ritualistic naturalism, and a saga of primitive humanity hopelessly anthropomorphic in poetic imagination, animating the forces of nature to yield a radical polytheism.

Religious language is instinct with "double significance." Sense hidden under apparent sense is integral part of Vedic language. The *Rks* contain deeper symbolic meanings. Hermeneutics, adequate to plumb into the subliminal depth of the Vedic texts, requires a deep spiritual awakening to understand the inner working of symbolic consciousness.

Śrī Aurobindo says, "My first contact with Vedic thought came indirectly while pursuing certain lines of development in the Indian Yoga". While frequenting his spiritual *sādhana*, he came to discover "a considerable body of psychological thought and experience lying neglected in these hymns." He says further, "And the importance of

this element increases in my eyes when I found first, that the *mantras* of the Veda illumined with a clear and exact light the psychological experiences of my own."

Śrī Aurobindo re-discovers the inner spiritual sense of the *Ṛks*: His symbolic hermeneutics makes a significant contribution to the modern understanding of the Veda, and in general to the religious and philosophical hermeneutics as such. In the light of his interpretation, the nature of Vedic sacrifice, the offerings offered, the fruits desired and the gods invoked represent outward symbols with deep spiritual significance for the perfection of man and the world.—S.R.

482. Purandare, G.G. :—*A Re-interpretation of Some Mantras from Asya Vāmasya Sūkta.*

JOIB, XXVII, Nos. 3-4, 1978, pp. 69-71.

In the context of *Praṇava-sādhana*, the interpretation of *mantras* 23, 24, 25 and 45 is given.

Mantra 23 is interpreted as saying that those who understand the conjunct *Praṇava* (*Om*) at the beginning of *Gāyatrī*, and those who understand the disjunct *Praṇava* (*AUM*) and those who comprehend the base of evolution and devolution of the phenomenal universe attain salvation.

Mantra 24 is interpreted to say that Goddess *Gāyatrī*, with the help of soothing rays the God Sun, with the help of *Praṇava*—the Goddess of Speech; he achieves only mundane desires fulfilled. But by the flight of speech—from second and fourth syllable, the Embodiment of seven sounds is assessed.

Mantra 25 says that in the sky, the world perceived the Sun unmoving and round, in the time of changing His position on the seashore, then, at the end of the day, with devotion, the *Gāyatrī* *Ṛk* beginning with *Om* was chanted thrice.

Mantra 45 means to say that the four bases of speech are known. Those, only meditative Brahmins know. Men indicate the three bases out of them. But the fourth one, in the cave, they cannot indicate.

According to the author, this interpretation in the context of *Praṇava-sādhana* yields a meaningful account of each of these *mantras* which is consistent both internally mutually for and the above *mantras*.—S.R.

483. Raghavan, V. :—*Rātri and Rātri-Sūkta*.

Pur., XX, No. 2, 1978, pp 268-275.

Elaborates the identity of *Rātri-sūkta* quoted in the earlier number of *Purāṇa*, (Januray 1978) as part of *Purāṇic* literature. *Rātri* is identified with Mahālakṣmī and Mahāsarasvatī and is worshipped as a Goddess. The writer discusses the purpose of worship, the form of personification of *Rātri*, the earliest source of the hymn on *Rātri*, *Devī* quoting instances from *Rgveda*, *Atharvaveda*, *Atharva Pariśiṣṭas*, *Rgveda Khilas*, *Sāmavidhāna Brāhmaṇa* etc. Concludes with the remark that in the later literature on *Devī* worship reference to the worship of *Rātri* is available only in *Sāmavidhāna*.—N.K.S.

484. Rahurkar, V.G. :—*Bhṛgu and Bhṛgus in Vedic and Post-Vedic Literature*.

CASS, No. 3, 1976, pp. 9-24.

Bhṛgu is a sage of almost entirely mythical character in the *RV*, and later, as well as he was also a real person of pre-historic antiquity. The Bhṛgus are an interesting clan, whose ancestors taught men to kindle fire by friction. But he seems to be a real person of pre-historic antiquity and the Bhṛgus are an interesting clan. This race claimed that their ancestors taught men to bring forth (to kindle) fire. The members of the Bhṛgu and Aṅgiras families formed a unity in themselves for all practical purposes. They were also jointly responsible for the final reduction of the *Mahābhārata*. Their original home seems to be in Balkh or North Kirghiz, whence they migrated to this country. The Bhṛgus may supply the connecting links between the Semitic and the Aryan element.—K.D.S.

485. Ram Gopal :—*Dāsa Varṇa in the Rgveda*.

JGJKSV, XXXIV, Pts. 1-2, 1978, pp. 1-2,

The Vedāṅgas, Smṛtis, Epics, Purāṇas and other post-Vedic works use the word *varṇa* for the four classes—Brāhmaṇa, Kṣatriya, Vaiśya and Śūdra. Only *Śat. Br.* explicitly describes the castes as four *varṇas*. In not a single passage in the *RV*, *varṇa* decidedly denotes caste. Modern scholars like Zimmer, Ludwig, Lassen, Weber, Keith, etc. hold *dāsaṃ varṇam* (*RV*. II.12.4) to mean 'black-coloured aborigines' and propound the thesis that *dāsaṃ varṇam* and *āryaṃ varṇam* (III.34.9) formed the original basis of caste. It is only in the quoted single passage that *dāsa* and *varṇa* occur together. A scrutiny of Vedic passages containing *varṇa* shows that nowhere it is definitely and incontrovertibly used

in the sense of caste, or racial colour, whereas it positively signifies darkness or night in conjunction with *kṛṣṇa* or its synonyms, and day or light in conjunction with *śukla* or *aruṇa*. The word *varṇa* denotes 'light' or 'refulgence' of Agni and Sūrya in a few passages.

In the entire hymn (II.12), there is no reference to racial conflict. In the expression *dāsaṃ vārṇam ādharaṃ guhākaḥ*, *guhā* is not locative, 'in the cave', but is used adverbially meaning 'in hiding' and *dāsam*, according to one explanation of Sāyaṇa, means *upakṣapayitāram*, 'devastator.' It, therefore, does not mean 'drove out the aborigines from their land and forced them to take shelter in caves,' but signifies dispelled the vile, demoniacal colour, i.e., darkness. Indra is often praised as the winner of light and dispeller of darkness.

Again, in *ubhau varṇau* (I.179.6), the dual does not mean two castes. Geldner offers two explanations—'day and night' and two castes 'Brāhmaṇa and Kṣatriya.' His first explanation is quite probable in view of its context and Vedic usage.

Similarly, it is shown that *āryam varṇam* means noble colour or light and is synonymous with *āryam jyotiḥ*.—S.R.

486. Ranade, H.G. :—*The Relation of Adhimanthana-śakala with Agnimanthan.*

BDCRI, XXXVII, Nos. 1-4, 1977-78, pp. 144-146.

The *Śrautasūtra* (ŚS) says that no *śrauta* sacrifice can be performed without the use of sacred fire to be produced by two *araṇis* by the process by churning called *agnimanthana*. This rite is not described in its entirety at one and the same place by the *Śrauta* texts. The descriptions are incomplete inasmuch as they refer to some special rites of *agnimanthana* and the main core of the churning process is kept out. Peculiarly enough the *Kātyāyana* ŚS takes up its detailed discussion while describing the *Vaiśvadeva parvan* of the *Çāturmāsya* sacrifice.

Agnimanthana is prescribed on the occasions like *Varuṇapraghāsa*, etc., as well. The entire process of fire-churning is compared to the creation of human life, lower *araṇi* as the female and *Purūravas* as the male element. The term *janitra* may be taken as means of generation and *dhavitrāsa* as means of fanning and the two *darbha* blades placed thereon as *Vṛṣṇau* (testicles). It is not clear why there is the practice of placing the *janitra adhimanthana* piece of wood and the two *darbha* blades under the lower *araṇi* deriving the word *adhimanthana* as *yasyopari mathyate gñih saḥ*, 'upon which the fire is churned,' when logically the two should be directly associated with the creation or

friction as already admitted by some scholars like Grassman, Böthingk and Roth. Renou has understood it as a piece of wood serving as a part of the lower *araṇi* on which stands the turning post (*pramantha*).

Sāyaṇa, at one place is against the practice of placing the piece of wood under the lower *araṇi*, but in *Śat. Br.*, he accepts its position below the *uttarāraṇi*.

The term *adhimanthana* does not occur in the *Samhitā* and *Brāhmaṇa* periods inspite of frequent references to the churning of fire. It is possible that the word *adhimanthana* was used to denote *agnimanthana*. But the situation changed when *agnimanthana* came into vogue in the later period.

From the above discussion, it can be concluded that *adhimanthana* as a noun denoted the churning out the fire (on a block of wood) and as adjective, pertaining to fire-churning (on top of the lower block of wood). The practice of placing it below the *adharāraṇi* is wrong.—S.R.

487. Sharma, Arvind :—*Some Hindu Self-Understandings of the Vedas as Śruti Apauruṣeya and Nitya*.

BV, XXXIX, No. 1, 1979, pp. 39-44.

The author gives an account of different connotations of the following appellations of the Veda viz. *śruti*, *apauruṣeya* and *nitya*. The manner in which these appellations have been understood seems to have varied from time to time and from school to school. This paper attempts to find out the make-shifts in the sense of these appellations through the study of *Mīmāṃsā* system of Indian philosophy and of the great commentator Sāyaṇa, and also of two modern scholars Dasgupta and Mahadevan. The author concludes that the Hindu self-understanding of Vedas has changed with the course of time. In spite of the modifications of old meanings and incorporations of new ones, the Hindu has, by and large, succeeded in continuing to regard the Vedas as *Śruti*, *apauruṣeya* and *nitya*.—A.C.D.

488. Shukla, Madan Mohan :—*Hebrew and Vedic Aryans*.

BV, XXXVIII, Nos. 1-4, 1978, pp. 52-59.

Though there is no explicit historical record, there are other evidences to show that the Hebrews must have had direct intercourse with Vedic Aryans in some remoter and unrecorded period of their history, in which there had been a full and free exchange of words and ideas between them.

1. *Etymological evidence* : Sometimes *ya* is pronounced as *a*. The Vedic word *Jayāśva* became *Jaāśva* < *Joasva* < *Joasava* with the insertion of *a* between *s* and *v*, and finally Joseph. Vedic *Mātṛ* became Mari by the elimination of *t* and changed into Mary. With the addition of the suffix *am* Māri become Mariam. The word *Christ* comes from *Kristo*, the Bengali pronunciation of Sanskrit *Kṛṣṇa*. The Vedic *yaśāśva* became Yahasua, which is the name of the present Israeli Consul in India.

2. *Concept of Creation* : Similarity has been discovered by Shukla between the creation hymn (*RV. X. 129, 1-5*) and the account of creation given in the *Genesis*.

3. *The term Hehova and Adam* : Shukla derives *Jehova* from the Vedic *jahvuḥ* (in all the instances quoted by him from *RV*, the word is *Yahvaḥ*) which in the *Nighaṇṭu* is a synonym of water, power, great. Shukla derives it from the roots *jash* or *jas* meaning to beat, to harm, and quotes the words *jahat*, one who forsakes, *jahanak* 'Great Deluge' and *jahuḥ* the kid of a beast. The 'Lord Jehovah' beat, harmed and wounded Adam. *Jehovah* is an erroneous pronunciation of the original Tetragrammaton *Ychaveh*.

Adam, Shukla derives from *Ādityam* pronounced *Āditiam* which becomes *Adam* by first elimination of *ti* and further removal of *i*. In Sanskrit, *Ādima* means 'First, Primal'. This may lead us to infer that *Ādityam* (son of *Aditi*) or *Adam* was the progenitor of our race. The word *Adony* seems to be a corrupt form of *Aditi-tanaya*.

4. *Hebrew and Vedic word for Worship* : In the book of *Jewish Festival*, holy services in the sanctuaries were called Eating before God and being merry before God. The Sanskrit word *upāsana* (worship) is derived from *upa*—*√ās*, 'to sit' and by changing the pronunciation of the root to *aś* 'to eat', *upāsana* becomes *upāsanā*, 'meaning eating or enjoying near.'

The holy eating of roasted meat of sacrificed animals at rituals by the Samaritans is compared with the hasty eating of the *Brāhmaṇas*. Attention is drawn to the words *bhojana* and *bhajana* meaning food and worship respectively, and are pronounced similarly in Bengali.

Like the Jews, the Hindus are also required to pray thrice—morning, afternoon and evening; and women, like the Hebrews, sit in seclusion to eat their shares in public feasts.

Attention is drawn to the striking similarity, between the words *Hebrew* and *Haboru* 'one who eats too rapidly/impatiently' in the *Avadhi* dialect of Hindi.—S.R.

489. Shukla, Siddh Nath :—*Kapiñjala Hymns of the R̥gveda.*

JGJKSV, XXXIV, Pts. 1-2, 1978, pp. 13-18.

In *R̥gveda* (II. 12.43), sage Gṛtsamada invokes a bird Kapiñjala (hazel cock) which the *Bṛhaddevatā* (*Bṛh*) and *Sarvānukramaṇī* (*Sarv.*) identify with Indra. The *Bṛh.* mentions that Gṛtsamada was about to go out when Indra in the form of Kapiñjala came and began to twitter on his right or southern direction. Realizing the mystery, the sage praised the bird. Contrarily, the *Sarv.* says that the sage praised the bird who was inauspiciously crying.

Indra, being anthropomorphic, cannot be identified with a bird. Shukla, therefore, identifies Kapiñjala with Soma on the following grounds :

1. *Śat. Br.* and *Taitt. Sam.* identify Kapiñjala with Soma which is brown. Kapiñjala is brown.

2. Soma has been called Śakuna in various places, and may be equated with Kapiñjala. *Sumaṅgala* (auspicious) is used as an adjective of Śakuna.

3. *Aitr. Br.* describes how Gāyatrī in the form of Śyena, brought Soma from heaven. Śakuna has been warned to save himself from Śyena lest the latter should kill him on the way.

4. *Gopatha Br.* calls the southern direction, which belongs to Piṭṛs as dreadful or inauspicious, and Śakuna is invoked to make it auspicious by his speech.

5. Gods come to know about the southern direction with the help of Soma who knows it correctly. Thus the southern direction has a close relation to Soma. Śakuna, who is represented, as Soma, is requested to produce his speech only in that direction. Śakuna is another name of Soma who is called Kapiñjala.—S.R.

490. Swamy, Veerabhadra M.R. :—*Identity of the Commentator of the Atharvaveda with Sāyaṇa, the Commentator of the R̥gveda.*

JKU, XXII, 1978, pp. 39-46.

W.D. Whitney in his article 'The Native Commentary of the *Atharvaveda*,' and Suryakanta, in his article, 'Was the Commentator of AV identical with Sāyaṇa of RV', (*Bhāratīya Vidyā* XI, pp. 75 and in *Atharvaprāśākhya*, intro, p. 56), have raised doubt about the authenticity

of Sāyaṇa's commentary on *AV*, which was discovered, worked and finally published by S.P. Pandit. According to Whitney and Suryakanta the author of this commentary is different from the author of *Rg-bhāṣya*. This article discusses the views of these two prominent scholars and refutes them by internal and external evidences. It is shown that the author of this commentary is identical with Sāyaṇa, the commentator of the *Rgveda*.—A.C.D.

491. Thite, G.K. :—*Yādrādhyam*.

BV, XXXVIII, Nos. 1-4, 1978, pp. 27-28.

In *Rgveda*, II.38.8, the word *yādrādhyam* occurs, and Varuṇa is described to have gone to his watery home (*yādrādhyam Vāruṇo yónim āpyam*). This word is interpreted in two ways : 1. it is to be understood as an adverb meaning something like as far as it is possible, or as quickly as possible. According to the second way, the word *yāt* is to be understood as a verbal form meaning "went." In the majority of interpretations, the first way is followed. Roth, Lüders, Renou, Geldner, Hillebrandt, and Wackernagel follow this interpretation. Atkin translates "in accordance with what is granted (as far as it is granted by Savitr)" and thus follows Oldenberg.

The second way of interpretation is suggested by Ludwig who separates the word into *yāt* and *rādhyam*. He understands *yāt* as a verbal form, meaning "he went." It is an amendment without any support of *Pada-Pāṭha*.

Thite interprets *yād* as *Yādas* meaning 'watery animal' with the final *as* dropped. *Yādrādhyam* would then mean "liked by or enjoyable to the watery animals." Since the word is an adjective of watery (*āpyam*) resting place (*yónim*) of Varuṇa, it can be a fitting adjective if interpreted in this way.—S.R.

492. Thite, Ganesh :—*Vedārthetiḥāsa Āṇi Louis Renou (History of Vedic Interpretation and Louis Renou). (in Marathi)*.

Nav., 1980, pp. 1-9.

L. Renou was interested in the history of Vedic interpretation and wrote a book 'Les Maitres De Ia Philologie Vedique, Paris, 1928". In this book he has given a critical evaluation of the efforts to interpret the Veda done by scholars of what he calls "heroic age". He harshly criticised Wilson, Grassmann, Ludwig and Pischel-Geldner, while he pointed out both merits and defects of Bergaigne and Oldenberg. In the present paper this book of Renou is introduced and reviewed. Through his

criticism of older scholars, Renou has indirectly indicated three guiding principles of Vedic interpretation—(i) One should not change the available text. (ii) One should not use the later texts or commentaries for interpreting the Veda. (iii) One should use the principles of “reapprochement” at the time of Vedic interpretation. These principles are the contribution of Renou’s present book. By criticising the earlier scholars Renou raised the standards of Vedic interpretation. Renou himself became one of the great Vedic interpreter in the period which can be called the classical period in the history of Vedic interpretation. The present age however, seems to be “decadent” as far as Vedic interpretation is concerned.—Author.

493. Tiwari, Anant Sharan :—*Madhva on Parā and Aparā Vidyās*.

VII, XVII, 1979, pp. 96-101.

Muṇḍakopaniṣad (MU) speaks of two kinds of *vidyās*, 1. *parā* by which the imperishable (*akṣara*) is apprehended, but does not mention any text as its source; and 2. *aparā vidyā* in which it includes the Vedas and Vedāṅgas.

Majority of the scholars take *aparā* to mean the Vedas and their ancillary literature, and *parā* to mean *aupaniṣadika vidyā* or the knowledge of the Supreme. Śāṅkara holds this view.

According to Madhva, MU treats *parā* and *aparā* as two modes of thinking contained in the one and the same scriptural tradition. He endeavours to offer a theistic interpretation of the entire śāstra literature which he says, is the true purport of the *samanvayādhya* of *Brahma-sūtras* for him. The Vedas, Epics and Purāṇas sing of only Viṣṇu. It is improper to divide the scriptures into two parts, one of rituals and the other of knowledge. Taking his stand on *Parama-saṃhitā*, he says that if the scriptures speak of Viṣṇu, they are the source of *parā vidyā*, if not, they are the source of *aparā vidyā*. Vedas are also *parā vidyā* if rituals are performed with a sense of devotion to Viṣṇu; otherwise they become the ‘unsafe boats.’ Higher and lower aspect of knowledge are to be judged on their correlation with the Supreme. The rituals are to be performed with a sense of knowledge, dedication and detachment. The Upaniṣad also intends to convey the same idea through the new orientation of the rituals.—S.R.

494. Tiwari, U.K. :—*A Brief Note on Bṛhaspati and Uṣanas as Quoted in the Epics*.

JGJKSV, XXXIV, Pts. 1-2, 1978, pp. 34-35.

See Under Sec. III.

495. Vyas, R.T. :— *The Concept of Prajāpati in Vedic Literature.*

BV, XXXVIII, Nos. 1-4, 1978, pp. 95-101.

While praising the various natural phenomena and anthropomorphic deities, the Vedic seers did not lose sight of the source of these natural powers. They had the faint glimpse of the unitary principle which made them to extol that deity as the greatest of all. This gradually brought fourth the conception of a supreme Lord of all Beings (*Prajāpati*). This culmination to monotheism is seen in the Ṛgvedic hymns 8.121 in which answer to the question, what god shall we adore with our oblations ? It is *Prajāpati*.

Prajāpati was an anthropomorphic representation of *manas* referred to in *Ṛgveda* 129.4 which was responsible for the transition of *asat*, indistinct existence into *sat*, distinct existence through the power of *tapas* or fervour.

A close scrutiny of the process of creation by *Prajāpati* as given in the *Śat. Br.* reveals that desire (*kāma*) being his very soul, he makes himself fresh and ready for further creation, by the power of austerity.

It is remarkable that first of all he creates the three Vedas, i.e., *Vāk*, the goddess of speech. With her help, he creates water, earth, wind, fire, the heavenly bodies, the quarters, gods, demons, men, plants, animals and does not stop there.

The relation of *Prajāpati* with his own creation (daughter) speech gave rise to a myth in which he is said to have become enamoured of his daughter. He created death above mortal beings. *Śat. Br.* says that in the beginning this (universe) was *Prajāpati*. He desired to reproduce himself. He created the three worlds, earth, mid-region and heaven by *tapas*.

Thus, the concept of *Prajāpati*, starting in Veda as a psychological category was rightly developed stage by stage, mainly in the *Śat. Br.* and *Att. Br.* During the Upaniṣadic times, *Prajāpati* is seen as *ātman*, *aham* (ego), which being alone, did not feel delighted and created a second by dividing itself into two - husband and wife.

The *manas* of *RV*, the *aham* of *Brh.up.* is said to be created and hence not the starting point of the universe. *Prajāpati* is 'Mind' that deserves and strives and brings about the objective universe.—S.R.

496. Wurm, Alois :—*The Ballad of Purūravas and Urvaśī RV. X.95.*

CASS, No. 3, 1976, pp. 39-49.

The meaning and function of the ballad of Purūravā and Urvaśī (RV. 95) have been a matter of dispute from very early time of Vedic studies. There are two main questions—(i) what was the purport of the story in the mind of the ṛṣi and (ii) what was the function of the hymn? Main interpreters of the hymn are the symbolists, the ethnologists and the artists. The author agrees with J. Charpentier and P. Horsch. Though a romantic ballad, this hymn is a ballad with an implied moral. Here the listener shares in the destiny of the hero.—K.D.S.

497. Wurm, Alois :—*The Yama Yamī-Ballad (RV. X. 10).*

CASS No. 3, 1976, pp 51-58.

The Yama-Yamī hymn has been subjected to a variety of divergent interpretations. Here, by way of a synopsis, the main schools and their representations, such as Naturalists, Ritualists, Ethnologists and Artists have been mentioned. And then it has been discussed that whether the Yama-Yamī hymn is more an ethical poem protesting against a forbidden passion or a psychological poem depicting the frustrating yearning of fruitless love. In the conclusion it has been said that the hymn is a ethico-psychological ballad, depicting the dialectics of the frustrating pangs of their sister's unholy passion for the forbidden fruit of her brother's love.—K.D.S.

TITLE OF DOCTORAL THESES

I—ARCHÆOLOGY

Ph.D./D.Phil. (Degrees Awarded)

Sr. No.	Title of the Theses	Research Scholar	University	Year of Award
1.	The Archaeology of Kheda District Gujarat (upto 1300 A.D.).	Kamarali Noormohmed Momin	M.S.U. Baroda	1980
2	Archaeology of the Pañcamahals upto 1484 A.D.	V.H. Sonawane	M.S.U. Baroda	1980
3	The Archaeology of Bastar Region.	V.D. Jha	Sagar	1980
4	Archaeology of the Unnao District.	K.S. Shukla	Sagar	1981

Subjects on which Research is being Conducted Ph.D./D.Phil.

5	Megalithic Culture of Maharashtra and Andhra Pradesh.	K.P. Rao	Nagpur
6	Bilāsapur Jile kā Purātattva.	Arvind Kapoor	Sagar
7	Rājanandagāma Jile kā Purātattva.	Ramesh Kumar Jain	Sagar
8	Chattarpur Zile kā Purātattva.	Satish Kumar Trivedi	Sagar
9	Sargujā Kṣetra kā Purātattva.	Vindyaasihni Prasad	Sagar

II—ARTS AND CRAFTS

Ph.D./D.Phil. (Degrees Awarded)

1	Female Figure in Indian Art at Ajanta Ellora and Elephanta.	Vasent Kakde	Nagpur	1980
2	Uttarī Madhyapradeśa kī Jain Kalā kā Samikṣāt-maka Adhyayana.	Prakashchander Sindhai	Sagar	1980

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|---|---|--------------------------|--------------|------|
| 3 | Viṣṇu Iconography with special reference to temples in Northern Andhra. | V. Subbalakshmi | Andhra | 1981 |
| 4 | Prācina Yuddha Kauśala (From the beginning to the Mauryan time). | Madhavendra Pratap Singh | Avadha | 1981 |
| 5 | The Cultural Content of the Śuṅga Sātavāhana Art. | P.R.K. Prasad | Nagpur | 1981 |
| 6 | Malhār kī Prācina Mūrtikalā. | Sobhana Avasthi | Sagar | 1981 |
| 7 | Uttara Bhāratiya Prācina Kalā meṁ Pratikoṅ kā Vivecana. | Prabhakar Pandey | Sagar | 1981 |
| 8 | The Buddhist Bronze Sculptures of the Banpur Hoard of Orissa (A study in the context of the Evolution of the Buddhist Deities). | Sagrika Mahapatra | Vishvabharti | 1981 |
| 9 | Composite Animal Figures in Ancient Indian Art. | Tarun Chakravarty | Vishvabharti | 1981 |

**Subjects on which Research is being Conducted
Ph.D./D.Phil.**

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|----|---|-------------------|--------|
| 10 | Śaiva Iconography with Special Reference to Temples in Northern Andhra. | Kamalavasini | Andhra |
| 11 | Studies in Iconography in the Padma saṁhitā. | B.S. Chandra Bai | Kerala |
| 12 | Studies on Architecture in the Padmasaṁhitā. | M.A. Suseela | Kerala |
| 13 | The Jain Art of Vidarbha. | K.S. Pande | Nagpur |
| 14 | Narasimhapura Jile kī Prācina-kalā kā Saṁkṣipta Vivaraṇa. | Nisha Mishr | Sagar |
| 15 | Ancient Art and Iconography of Maṇḍala of Region. | Archana Jha | Sagar |
| 16 | Bighauli Nivāsa kī Mūrti-kalā tathā Sthāpatya-kalā. | Shobha Chachondia | Sagar |

- 17 Kalacuri Kāla meṇ Nisha Khatrī Sagar
Nirmīta Śaiva Murtiyōṇ
kā Adhyayana.

III—EPICS AND PURĀṆAS

Ph.D./D.Phil. (Degrees Awarded)

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|---|--|---------------------|-----------|------|
| 1 | Mahābhārata meṇ Jivana-Mūlya. | Archana Mishra | Sagar | 1980 |
| 2 | A Critical and Comparative study of the nature of Viṣṇu and Paurāṇika Literatures. | Rajani Pradhan | Allahabad | 1981 |
| 3 | Prārambhika Purāṇōṇ kā Sāmājika evaṁ Ārthika Adhyayana.
(Mārkaṇḍeya, Vāyu, Viṣṇu evaṁ Matsya Purāṇa). | Ambika Prasad Singh | Avadha | 1981 |

Subjects on which Research is being Conducted

Ph.D./D.Phil.

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|----|---|----------------------------|---------------------------------|
| 4 | Śāntināthapurāṇa of Asaga—A study. | Rama Jain | Aligarh |
| 5 | The Great Epics : A Comparative Study. | Bivekananda Bandyopadhyaya | Burdwan |
| 6 | Mahābhārata meṇ Viṣṇu. | Lokesh Kumari Sharma | H.P. U. Simla |
| 7 | Vāmana Purāṇa kā Paśīlana. | Avadheshgiri | Kashi
Vidyapeeth
Varanasi |
| 8 | Vālmīki Rāmāyaṇa meṇ Vedāṅga Vimarśa. | Kamaldhari Singh Yadav | Kashi
Vidyapeeth
Varanasi |
| 9 | Upapurāṇōṇ meṇ Upalabdha Vedāṅga—Eka Adhyayana. | Raghu rath Pathak | Kashi
Vidyapeeth
Varanasi |
| 10 | Śrīmadbhāgavata Purāṇa ke Pramukha Ākhyāna—Udbhava evaṁ Vikāsa. | Ramesh Mishra | Kashi
Vidyapeeth
Varanasi |
| 11 | Purāṇōṇ meṇ Jñāna, Bhakti aur Vairāgya. | Ramji Chaube | Kashi
Vidyapeeth
Varanasi |
| 12 | Brahmapurāṇa kā Sāṃskṛtika Adhyayana. | Ramvilas | Kashi
Vidyapeeth
Varanasi |

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|----|---|-------------------------|---------------------------------|
| 13 | Skandapurāṇāntargata
Kāśikhāṇḍa kā Ālocanāt-
maka Vimarśa. | Shashibhushan
Mishra | Kashi
Vidyapeeth
Varanasi |
| 14 | Kūrma Purāṇa kā
Parīśilana. | Sundari Devi | Kashi
Vidyapeeth
Varanasi |
| 15 | Mahābhārata meṁ Nīti
(Udyog, Śānti evaṁ
Anuśāsana Parva ke
Ādhāra para). | Bhavnish Sharma | Punjabi |
| 16 | A Study of Viṣṇudharma-
ttara Purāṇa : Kāvyaśā-
strīya portion. | Paramanand | Sagar |
| 17 | Datta Purāṇa —Eka
Adhyayana. | Jagdev Marautu | S. P. U.
Gujarat |

IV—EPIGRAPHY AND NUMISMATICS

Ph.D./D.Phil. (Degrees Awarded)

- | | | | | |
|---|---|------------------|---------|------|
| 1 | A study on Sanskrit Ins-
criptions from Literary
Standpoint up to 1000
A.D. | P.K. Datta | Burdwan | 1980 |
| 2 | Madhyapradeśa ke Nā-
gavaṁśīya Rājāṁ ke
sikkoṁ kā Adhyayana. | Antima Vajpai | Sagar | 1981 |
| 3 | Madhyapradeśa ke Gup-
tattara Kālīna Abhile-
khoṁ kā Sāṁskṛtika
Adhyayana. | Savitri Tripathi | Sagar | 1981 |
| 4 | Hriṣiṁh Gaur Purātattva
Saṁgrahālaya kī Prācīna
Mudrāṁ kā Vivecanāt-
maka Adhyayana. | Varsha Duve | Sagar | 1981 |

Subjects on which Research is being Conducted Ph.D./D.Phil.

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| 5 | Sanskrit Inscriptions of
Kerala. | G. Balakrishna
Panicker | Kerala |
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VI—HISTORY**Ph.D./D.Phil. (Degrees Awarded)**

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|---|---|----------------|--------|------|
| 1 | Prācina Ayodhyā kā Rāja-naitika evam Sāmskṛtika Adhyayana (From the Vedic to Mauryan time). | R.B. Upadhyaya | Avadha | 1981 |
| 2 | A Study of the Historical and Educational Aspects of Nalanda. | B.N. Mishra | Sagar | 1981 |

**Subjects on which Research is being Conducted
Ph.D./D.Phil.**

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|---|--|------------------|---------------------------------|
| 3 | Jonarājakaṛṭa Rājataran-giṇī kā Ālocanātmaka Adhyayana. | Ram Agare Chaube | Kashi
Vidyapeeth
Varanasi |
| 4 | The Telugu Chodās of Kunduru : A Study of History & Art. | G.S. Rao | Nagpur |
| 5 | Early Settlements in Rāḍhabhumi. | Shyamal Chanda | Vishva Bharti |

VII—INDIA AND THE WORLD**Ph.D./D.Phil. (Degree Awarded)**

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|---|--|-------------------|--------------------|------|
| 1 | Gender in Sanskrit - A Philosophical Study in Comparison with other Indo-European Languages. | J.M. Ouseparampil | S.V.U.
Tirupati | 1980 |
|---|--|-------------------|--------------------|------|

VIII—LAW, POLITY AND ADMINISTRATION**D.Litt. (Degree Awarded)**

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|---|---|----------------|-----------|------|
| 1 | Hindu Law in Its Sources- A Critical Study. | V.P. Upadhyaya | Allahabad | 1980 |
|---|---|----------------|-----------|------|

Ph.D./D.Phil. (Degrees Awarded)

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|---|--|---------------------|---------------------------------|------|
| 2 | Bārahavī Śatābdī tak ke Sanskrita Mahākāvyaṃ meṃ Rājanya Nirūpaṇa. | Sushila Singh | Kashi
Vidyapeeth
Varanasi | 1980 |
| 3 | Mahābhārata meṃ Saṃ-grāmanīti. | Gopikrishna Dwivedi | Sagar | 1980 |

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|---|--|--------------------------|-------|------|
| 4 | Madhyapradeśīya Kṣetra
ke Antarakāyīya Saṁban-
dhon kā Adhyayana
(before 600 A.D. to 1200
A.D.). | Ravindranath
Aggarwal | Sagar | 1980 |
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**Subjects on which Research is being Conducted
Ph.D./D.Phil.**

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| 5 | Political Outlook of
Sanskrit Poets as reflected
in their Writings. | Savita Sharma | Nagpur | |
| 6 | Vālmiki Rāmāyaṇa meṁ
Nīti-tattva. | Subhash Chand | Punjabi | |
| 7 | Mahābhārata meṁ nīti
ke Mulyon kā Dvandva
aur Vyavasthā. | Kamla Prasad
Shukla | S.P.U.
Gujarat | |
| 8 | Navin-Daśavin Śati meṁ
Uttara Bhārata ke
Rājanaitika Itihāsa kā
Samikṣātamaka Adhya-
yana. | Anvarakhan Gauri | Sagar | |
| 9 | Tripurī kā Rājanaitika
tathā Sāmskr̥tika Itihāsa. | Veena Misbra | Sagar | |

IX—LINGUISTICS AND GRAMMAR

D.Litt. (Degree Awarded)

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|---|---|-------------|-------|------|
| 1 | Vyākaraṇa Darśana meṁ
Advaita Vimarśa. | Arjun Misra | Sagar | 1981 |
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Ph.D./D.Phil. (Degrees Awarded)

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|---|--|-------------------------|--------|------|
| 2 | Prakṛyā Kaumudī tathā
Siddhānta Kaumudī kā
Tulanātmaka Adhyayana. | Kiranlata Kshatri | Kanpur | 1980 |
| 3 | Jagadīśa Bhaṭṭa ki
Śabdaśakti Prakāśikā--
Eka Adhyayana. | Krishan Kant
Awasthi | Kanpur | 1980 |
| 4 | The development of the
Sanskrit Language during
the period between
Mahābhāṣya and Kāśikā. | P. Visalakshy | Kerala | 1980 |
| 5 | The Treatment of Primary
Suffixes in Bhojas Saras-
vatī-Kaṇṭhābharāṇa. | K.V. Kesava Sarma | Kerala | 1981 |

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| 6 | Nāgeśa's Commentary on the Mahābhāṣyapradīpa of Kaiyaṭa (Navāhnika)-A Study. | K.S. Meelambal | Kerala | 1981 |
| 7 | A Critical Study of Aṣṭādhyāyī Bhāṣya of Swami Dayananda. | Ishwar Datt | Kurukshetra | 1981 |

**Subjects on which Research is being Conducted
Ph.D./D.Phil.**

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| 8 | Grammatical and Philo-
sophical Concepts in
Alamkāraśāstra. | Ramanarayan
Mishra | Bombay |
| 9 | Treatment of the Vedic
Language and citation on
the Vyākaraṇa-mahābhā-
ṣya of Patañjali. | Sarojini Mohapatra | Bombay |
| 10 | Mahābhārata ke Kriyā-
rūpa—Ādi tathā Sabhā-
Parva: Eka Bhāṣika
Adhyayana. | Aruna Kumari | H.P. U.
Simla |
| 11 | Mṛcchakatika kī Prākṛta :
Eka Bhāṣika Adhyayana. | Kamala Devi | H.P. U.
Simla |
| 12 | Vālmiki Rāmāyaṇa ke
Kriyārūpa : Eka Bhāṣika
Adhyayana. | D.R. Sharma | H.P. U.
Simla |
| 13 | Ṛkpratiśākhya evaṁ
Pāṇini-Vyākaraṇa : Eka
Tulanātmaka Adhya-
yana. | Ghana Shyam
Uniyal | H.P. U.
Simla |
| 14 | Mahābhārata ke Araṇya
Parva ke Kriyārūpa : Eka
Bhāṣika Adhyayana. | R.C. Sharma | H.P. U.
Simla |
| 15 | Pāṇini kī Sandhi-Pra-
kriyāṁ kī Tulanātmaka
Pariśīlana. | Dhurvamitra Shastri | Kashi
Vidyapeeth
Varanasi |
| 16 | Ātmanepada aur Parasma-
pada—Samikṣā. | Dinanath Chaturvedi | Kashi
Vidyapeeth
Varanasi |
| 17 | Ācārya Āpīśali kī kṛtiyōṁ
kī Samikṣātmaka Adhya-
yana. | Shrikrishana | Kurukshetra |
| 18 | A Critical Study of the
Vaiyākaraṇa Paramala-
ghumanjūṣā. | Sarasij Kumari | M.D. U.
Rohtak |

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|----|---|-----------------|----------------|
| 19 | Syntactical Studies in Pāṇini. | Veena | M.D. U. Rohtak |
| 20 | A Survey of Semantic Theories of Ancient Indian Schools of Thought : A Critical Study in the Light of Modern Linguistic Philosophy. | N.R. Pattarkine | Nagpur |

X—LITERATURE AND RHETORICS

Ph.D./D.Phil. (Degrees Awarded)

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| 12 | Aucitya kī dr̥ṣṭi se Vālmiki Rāmāyaṇa kā Anuśilana. | Bhagvatisaran Dwivedi | Kashi
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Varanasi | 1980 |
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Gujarat | 1980 |
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| 28 | Jayant Bhaṭṭakṛita Nyā-
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Adhyayana. | Anita | Kashi
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deva Carita kā
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Sāhityika Adhyayana. Simla
- 66 Subandhu-Viracita Vāsava- Ratan Chand Sharma H.P. U.
dattā kī Antaḥ Kathāñ : Simla
Eka Ālocanātmaka
Adhyayana.
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Yojanā. Simla
- 68 Mādhurya kādambini kā Kamalanayan Shukla Jabalpur
Sampādana evaṃ Samā-
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- 69 Bundelakhanda ke Mathura Prasad Garg Jabalpur
Sanskrit Sāhitya kā
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Duṣyanta-Śakuntalā- Chaturvedi Vidyapeeth,
Viśayaka Kathā kā Ud- Varanasi
bhava aur Vikāsa.

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| 74 | Ācārya Bharata kā
Parvarti Nāṭakakāroṇ
para Prabhāva. | Jagdish Sharan
Pandey | Kashi
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| 75 | Sāhitya Darpaṇa kā
Ālocanātmaka Anuśilana. | Kailash Dube | Kashi
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Sāhitya meṇ Yogadāna. | Madhu Sinha | Kashi
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Sanskrita Nāṭakoṇ kā
Anuśilana. | Ramjit Tiwari | Kashi
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Nāṭya Siddhāntoṇ evam
Śilpoṇ kā Tulanātmaka
Adhyayana. | Sharda Singh | Kashi
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Varanasi |
| 81 | Kathāvastu ke Vikāsa
kī dṛṣṭi se Rāmākathā
Viśayaka Nāṭakoṇ kā
Adhyayana. | Shubha Mehrotra | Kashi
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| 116 | Caudahaviṇ Śatābdī Isvī taka ke Sanskrit Nāṭaka evaṁ Nāṭyaśāstrīya Prayoga kā Pārasparika Prabhāvagrahaṇa (Sāns-kṛitika Cetanā ke Sandarbha meṁ). | Prem Kumari | Punjabi |
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| 134 | Development of Cāpakya legends in Sanskrit literature. | R.R. Pandey | Sagar |
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| 139 | Ghanashyāmana Rupaka. | Praful V. Joshi | S.P.U. Gujarat |

XI—MISCELLANEOUS**D.Litt. (Degree Awarded)**

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| 1 | Sanskrit and Modern Medical Vocabulary—A Comparative Study. | Ashok K. Bagchi | Burdwan | 1981 |
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Ph.D./D.Phil. (Degrees Awarded)

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Śrivastav | Avadha | 1980 |
| 3 | Sanskrit kośagranthoṅ kā udbhava aur vikāsa : Viśeṣataḥ Amarakośa aur vijayanti Kośa ke Sandar-bha meṅ. | Ranvir Singh | Kurukshetra | 1980 |
| 4 | Prācīna Bhārata meṅ Yakṣa, Kinner evaṁ Digpāla-pūjā. | Amarendra Kumar
Singh | Avadha | 1981 |

**Subjects on which Research is being Conducted
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| 8 | Principles of Education Depicted in Sanskrit, Pāli evaṁ Prākṛita Texts (From earlier times to 1200 A.D.) | Vijay R. Tiwari | Jabalpur |
| 9 | Dr. V. Raghavan : A Study of his works. | Asha Sarvate | Sagar |

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(BUDDHIST)****Ph.D./D.Phil. (Degree Awarded)**

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Creation in the Tripiṭaka. | Rizwana Begum | Aligarh |
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kā Samikṣātmka Adhya
yana. | Akhileshwar Pd.
Dube | Sagar |
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**XII B—PHILOSOPHY AND RELIGION
(NON-BUDDHIST)**

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Advait Siddhi kā eka
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seven Commentators with
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bhikṣu. | Kokila H. Shah | Gujarat | 1980 |
| 6 | Bhānudatt Mishra kī
Racanāṅ kā Samā-
locanātmaka Adhyayana. | Chaya Sapre | Jabalpur | 1980 |
| 7 | Gītā ke Vividha Vyākhy-
āṅ kī āitihāsika evaṁ
Tulanātmaka Samikṣā :
Śāṅkar, Rāmānuja, Tilak,
Gandhi, Vinoba evaṁ
Rādhā Krishnan ke
Vicāraṅ kā Viśeṣa
Adhyayana. | Vishwambhar Nath
Dwivedi | Kanpur | 1980 |

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| 8 | Devibhāgavata kā Pari-
śīlana. | Bhaskaranand
Sharma | Kashi
Vidyapeeth
Varanasi | 1980 |
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Ālocanātmaka Adhyayana. | S.N. Tiwari | Allahabad | 1981 |
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Ṭīkā of Kṣemarāja. | Neerja Bhatnagar | Kurukshetra | 1981 |
| 17 | A Study of Gītā with
Reference to Śrīdhara's
Commentary. | Munisha Nand | Kurukshetra | 1981 |
| 18 | Concept of Chala and
Jāti in Nyāya System. | Nirmal Ranī | Kurukshetra | 1981 |
| 19 | Concept of Jīva in Indian
Philosophy. | Prem Singh | Kurukshetra | 1981 |
| 20 | Nimbārka Bhāṣya kā
Samīkṣātmaka Adhyayana. | Raj Pal | Kurukshetra | 1981 |
| 21 | Caraka Evam Suśruta kā
Dārśanika Pariśīlana. | Sarojini Ajwani | Kurukshetra | 1981 |
| 22 | Abhinava Guptakṛta
Gītā Bhāṣya kā
Adhyayana. | Usha Khanna | Kurukshetra | 1981 |
| 23 | Śabda Pramāṇa in Navya
Philosophy. | Shashi Bala Mehta | Kurukshetra | 1981 |
| 24 | A Critical Study of Śrī
Śaṅkarācārya's Philo-
sophical Doctrines as
Depicted in his Pra-
karaṇagranthas. | R.J. Trivedi | Saurashtra | 1981 |

**Subjects on which Research is being Conducted
Ph.D./D.Phil.**

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| 25 | Yuktidīpikā—A Critical
Study. | Hari Om Sharma | Aligarh |
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| 26 | Sanskrit Gītikāvya meṁ Saundaryabodha. | Narayan Hari | Aligarh |
| 27 | The Concept of Adhyāsa in Advaita Philosophy. | Punam Varshney | Aligarh |
| 28 | Ārysaptaśati of Govardhana. | R.C. Gupta | Aligarh |
| 29 | Elements of Bhakti in the Rgveda. | Rashmi Arya | Aligarh |
| 30 | Comparative Study of the Bhakti Sūtras of Nārada and Śāṇḍilya. | Subira Arya | Aligarh |
| 31 | A Critical Study of the Pañcapādikā. | Yogesh Gupta | Aligarh |
| 32 | Devotional works of Vallabhācārya. | J.K. Shukla | Bombay |
| 33 | Concept of the Absolute in Indian Philosophy. | Kalipada Sinha | Burdwan |
| 34 | Concept of Ideal State in Adhyātma Rāmāyaṇa. | A.K. Hemakumari | Calicut |
| 35 | Pessimism in Indian Philosophy: A Critical Study. | Prasanna Kumari | Calicut |
| 36 | A Study on the concept of Appearance in Ācārya Śaṅkara and Abhinavagupta with special reference to Paramārthasāra. | Nilima Goswami | Gauhati |
| 37 | The Concept of Jīva (individual Self) in Advaita Vedānta. | Nripen Sarma | Gauhati |
| 38 | Abhinavagupta kī Kṛtiyon ke Anusāra Ātmasākṣātkāra kā Rahasya. | Kiran Bala | Jammu |
| 39 | Rājanaka Rāmkaṇṭha as Commentator in Kashmir. | Shasi Bala | Jammu |
| 40. | Govinda Lilāmṛta—Eka Adhyayana. | Prabhu Singh Yadav | Kashi
Vidyapeeth
Varanasi |
| 41. | Vaiṣṇava Purāṇon ke Adhāra para Viṣṇu ke Svarūpa kā Tāttvika Viślesana. | Pyaremohan Sharma | Kashi
Vidyapeeth
Varanasi |
| 42. | Brahmatattvapra-kāśikā — A Study. | A. Premakumari Amma | Kerala |
| 43. | Yādavābhyaudaya of Vedāntadeśika—A Critical Study. | C.N. Ratnom | Kerala |

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| 44. Contribution of Kerala to Mimāṃsā Philosophy. | C. Viswanathan | Kerala |
| 45. Kṛṣṇapadi of Rāghavānanda Daśamaskandha—A Study. | K. Umadevi | Kerala |
| 46. Post Śāṅkara Philosophers of Kerala. | R. Girish Kumar | Kerala |
| 47. A Critical Edition of Mukundamālā with Rāghavānanda's Tātparyāpikā. | S. Avaneebala | Kerala |
| 48. Praśastapādabhāṣya — A Critical Study. | S. Peerukannu | Kerala |
| 49. Siddhāntabindu—A Study. | S. Raveendran | Kerala |
| 50. Bhāratīya Darśana meṁ Paramāṇubād. | Praphull Arya | Kurukshetra |
| 51. Sāṃkhya Śāstra ko Vijñāna Bhikṣu kā Yoga-dāna. | Usha Rani | Kurukshetra |
| 52. A Comparative Study of Ahimsā and its Stories as depicted in Ardhamāgadhi Angas. | H.K. Mehta | M.L.
Sukhadia
Uni. Udaipur |
| 53. A critical and philosophical study of the Ācāraṅgasutta. | M.M. Kudal | M.L.
Sukhadia
Uni., Udaipur |
| 54. A Critical Study of the Upāsagadasāo. | S.C. Kothari | M.L.
Sukhadia
Uni., Udaipur |
| 55. Chaitanya Candrodāya—Śāṅkalpasūryodayoḥ Tulanātmakam Samikṣaṇam. | Chitra Kumari
Chohan | Meerut |
| 56. Tripiṭakeṣu Nirvāṇatattva Samikṣaṇam. | Sumanlata Goyal | Meerut |
| 57. Bhāratīya Vaiṣṇavaśāktaśaivasampradāyeṣu Ātmataṭṭva Samikṣaṇam. | Sunita Varma | Meerut |
| 58. Bertrand Russell and Religion. | A.J. D'souza | Nagpur |
| 59. Nature of Moral Reasoning. | R.G. Dandekar | Nagpur |
| 60. Nyāyakusumāñjali : A Critical Study. | V.V. Paranjape | Nagpur |
| 61. Suyagada Nissutti—Studies in Jaina Exegesis. | Rajinder Kumar | Punjabi |

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| 62. Sri Arvinda ke Sarvāṅga
Yoga kā Samikṣātmaka
Adhyayana. | Babulala Potdar | Sagar |
| 63. Rādhākṛṣṇa kā
Darśana : Eka Samikṣāt-
maka Adhyayana. | Samagra Kanti Lal Patale | Sagar |
| 64. Concepts of Sṛṣṭi and
Laya in Śaḍdarśanas. | Krishan Jain | Sagar |
| 65. Bhāratiya Chintana meṁ
Bhakti kā Saṁpratyaya :
Eka Dārśanika-Aitiḥāsika
Vilāsaṇa. | Shanti Bajpayi | Sagar |
| 66. Praṇāmī Dharma Darś-
ana—Eka Samikṣātmaka
Adhyayana. | Shiv Prasad | Sagar |
| 67. Bhāratiya Darśana meṁ
Vyāpti-Vimarśa. | Uma Dwivedi | Sagar |
| 68. Dvandva, : Nyāya Nāgār-
juna, Kant and Hegel. | Vinita Awasthi | Sagar |
| 69. Śuddhādvaita as reflected
from the Literary forms
of Sanskrit Literature. | S.C. Majumdar | S.P.U.
Gujarat |
| 70. Jainism in Ancient Orissa. | A.Ch. Sahoo | Vishvabharti |

XIII – POSITIVE SCIENCE

Ph.D./D.Phil. (Degree Awarded)

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|--|------------------|----------------|
| 1 Sanskrit ke Cikitsā
Granthon meṁ Dārśanika
Tattva : Eka Adhyayana
(Prārambha se novin
Śatābdī Taka). | Shashank Chandra | Allahabad 1980 |
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Subjects on which Research is being Conducted Ph.D./D.Phil.

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|---|-----------------|---------------------------------|
| 2 Purāṇon meṁ Rasāyana
Rahasya. | Bhagvati Prasad | Kashi
Vidyapeeth
Varanasi |
| 3 A Study of the Elements
of Āyurveda in the
Atharvaveda. | P.P. Raval | M.S. U.,
Baroda |
| 4 Philosophical Study of
the Caraka Saṁhitā. | H.V. Bhuptani | M.S. U.,
Baroda |

XIV—SOCIAL AND ECONOMIC INSTITUTIONS

Ph.D./D.Phil. (Degrees Awarded)

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|---|---|------------------|---------|------|
| 1 | Studies in the Development of the Indian View of Life up to 600 B.C. | K.B. Deka | Gauhati | 1980 |
| 2 | The Moral Codes as Prescribed for Women in the Smṛtis. | Ramnika Jalali | Jammu | 1980 |
| 3 | Uttara Bhārata ke Kṣatriyon kā Sāmājika Adhyayana (From 750 A.D. to 1200 A.D.). | Gayaprasad Singh | Avadha | 1981 |
| 4 | Prācīna Aitihāsika Yuga meṁ Bhāratiya Saṁskṛti ko Jain Nāriyon kā Yogadāna. | Kamalshri Nayaka | Sagar | 1981 |

Subjects on which Research is being Conducted
Ph.D./D.Phil.

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| 5 | History of the Minor Chalenkyan families of Andhra. | Suryanarayana | Andhra |
| 6 | Āpaddharma in the Mahābhārata : A Critical Study. | Arunima Bandyopadhyaya | Burdwan |
| 7 | Socio-religious rituals, beliefs, fairs, fasts and festivals in Kashmir—A.D. 300 to 1148. | Surjeet Kaur Raina | Jammu |
| 8 | Vaivāhika Vidhiyon kā Tulanātmaka Adhyayana. | Shrikrishna Mishra | Kashi
Vidyapeeth
Varanasi |
| 9 | Notion of Varanāśram in Dharmaśāstra and its underpinings with the notion of Svadharma. | Komal Kumari | Kurukshetra |
| 10 | Dakṣiṇa Bhāratiya Śreṇiyam. | R.R. Borkar | Nagpur |
| 11 | Early Society and Polity as revealed in Tamil court Poetry. | C. Muthiah | Vishva-Bharti |

XV – VEDIC STUDIES

Ph.D./D.Phil. (Degrees Awarded)

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|---|--|------------------------|-----------|------|
| 1 | A Study of the Maruts in the Vedic Literature. | Chandra Bhushan Mishra | Allahabad | 1980 |
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| 2 | “Vaidika evam Laukika
Sanskrit Vāṅgamaya meṁ
Maharṣi Bhṛgu kā
Svarūpa. | Umapati Mishra | Allahabad | 1980 |
| 3 | Ritual and Lore of
Manes in Kalpasūtras-
Smṛtis. | V.V. Satpurkar | Bombay | 1980 |
| 4 | A Critical Study of the
Rites of the Aitareya and
Sāṃkhāyana Śākhās. | Ramsankar
Mukhopadhyaya | Burdwan | 1980 |
| 5 | The Moral Codes as
Prescribed for Women
in the Smṛtis. | Ramnikā Jalali | Jammu | 1980 |
| 6 | Ācārya Mahidhara evam
Swāmī Dayānanda ke
Mādhyandina Bhāṣya kā
Tulanātmaka Adhya-
yana. | Prashasya Mitra | Kashi
Vidyapeeth
Varanasi | 1980 |
| 7 | Bṛhadāraṇyaka Bhāṣya
Vārttika: Eka Addhyayana. | Kaushal Kishore | Allahabad | 1981 |
| 8 | A Critical and Comparati-
ve Study of the
Kauṣītiki Gṛhyasūtra. | Sudhakar Dwivedi | Allahabad | 1981 |
| 9 | Bṛhadāraṇyaka Upa-
niṣad – A Critical study. | R.T. Vyas | Bombay | 1981 |
| 10 | Vidyāraṇya's Contri-
bution to Advaita
Vedānta. | V.B. Joshi | Karnatak | 1981 |
| 11 | Sūta Saṃhitā kā
Ālocanātmaka Adhya-
yana. | Ramakant Jha | Kashi
Vidyapeeth
Varanasi | 1981 |
| 12 | Reconstruction of Sāṅkha
Likhita Smṛti with a
Critical Study. | A.D. Thakar | M.S., U.
Baroda | 1981 |
| 13 | Nature of Manas in
Vaidika Literature. | Indira Tiwari | Sagar | 1981 |

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| 14 | A Critical Study of
the Commentray of
Dursacarya of the
Nirukta. | Gyan Parkash | Aligarh |
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| 15 | Concept of Beauty in the R̥gveda. | Kamlesh Sharma | Aligarh |
| 16 | Minor Vedic Deities | J.K. Shukla | Bombay |
| 17 | Evolution of Upaniṣads (with comparative studies of parallel thought in Western Philosophy). | V.B. Sarkhot | Bombay |
| 18 | Niruktagata Vaidika Ākhyāna : Eka Samālocanātmaka Adhyayana. | Manju Kaushik | H.P. U. Simla |
| 19 | Dyādviveda-Viracita Nītimañjarī : Eka Samālocanātmaka Adhyayana. | Nater Singh Chauhan | H.P. U. Simla |
| 20 | The Aitreya Brāhmaṇa : A Critical Study. | Padam Singh Chauhan | H.P. U. Simla |
| 21 | The Śukla Yajurveda : A Literary Study. | Rishi Ram Vaid | H.P. U. Simla |
| 22 | Brāhmaṇa Granthoṃ meṃ Prāpta Ākhyānoṃ kā Samālocanātmaka Adhyayana. | Hariram Raidass | Jabalpur |
| 23 | Ṛk Sarvānukramaṇī kā Ālocanātmaka Adhyayana. | Bacchan Singh Yadav | Kashi Vidyapeeth Varanasi |
| 24 | Vaidika Samhitāoṃ meṃ Agni-svarūpa. | Chanderbhusan Dube | Kashi Vidyapeeth Varanasi |
| 25 | Upaniṣadoṃ meṃ Upāsanā Paddhati. | Kapilmuni Tiwari | Kashi Vidyapeeth Varanasi |
| 26 | Vaidika Samhitāoṃ meṃ Aśvinī kā Svarūpa. | Nahid Aavidi | Kashi Vidyapeeth Varanasi |
| 27 | Yāska evam Uvbata dwārā Prastuta Mantra Vyākhyānoṃ kā Tulanātmaka Adhyayana. | Pushpadevi Verma | Kashi Vidyapeeth Varanasi |
| 38 | Vedic Aur Laukika Nipāta—Eka Adhyayana. | Dharam Pal Kularia | Kurukshetra |
| 29 | An Approach to Vaiśvadeva-hymns of the R̥gveda. | D.V. Shastri | M.S., U. Baroda |
| 30 | Yama in Vedās and Purāṇas. | Kusum Mehar | M.S., U. Baroda |

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| 31 | Vedic Saṃhitātsu Adhyāt-
ma Vidyā. | B.K. Mittal | Punjabi |
| 32 | Viṣṇu Smṛti—A Critical
and Cultural Study. | Deepa Joshi | Sagar |
| 33 | Cultural Study of Eitareya
Brāhmaṇa. | J.B. Singh | Sagar |
| 34 | Upaniṣadoṅ ke Śaṅkara
Bhāṣyoṅ kā Samikṣāt-
maka Adhyayana. | Tripururi Babu
Srivastava | Sagar |

RESEARCH INSTITUTIONS IN INDIA

SAGAR UNIVERSITY

The Department of Sanskrit has been regularly publishing *Sāgarikā* a quarterly Research Journal in Sanskrit for the last 20 years. Volumes consisting 80 issues of the journal have been so far published.

Sanskrit Parishad, a body formed under the Department for the promulgation of Sanskrit and advancement of Indological Studies has published several books. Some of the important publications are :—

Bhāratasya Sānskritika nidhi (R. Upadhyaya); Sanskrit and Prakrit Mahākāvyas (R. Upadhyaya); Sindhulipirahasyodghāṭanam by Fateh Singh : (dealing with the riddle of the Sindhu script); Ādhu-nikasanskrit Sāhityānuśīlanam and Madhyakālīna Sanskrit Nāṭaka (R. Upadhyaya); Ādhunika Sanskrit Nāṭaka (R. Upadhyaya); Mahākavi : Kālidāsa (R. Upadhyaya); Sanskrit Kaviyon ke Vayaktitva kā vikāsa (Radhavallabh Tripathi); Mānavaśilpi Mahākavi : (Rewa Prasad Dwivedi); Sītācaritam (R.P. Dwivedi); Premapiyūṣam : (Radhavallabh Tripathi); Pādadaṇḍa (P. Smt. V. Bhavalkar); Susmatabhāratam (P. Ramachandrudu); Manusmṛtinavanītam (Ed. by R. Upadhyaya); Sanskrita Gadyakalikā (Ed. by H.B. Jain); Gīrvāṇamadya Pradīpa (Ed. by V. Bhavalkar); Siddhāntasamrāṭa (Ed. by M.M. Chaturvedi); Pañcamahā Kāvyēṣu Candra (V. Bhavalkar); Rasārṇava Sudhākar (Ed. by R.P. Dwivedi); Vālmiki Vimarśa (Radhavallabh Tripathi); Madhyakālīna Sanskrit nāṭakam (R. Upadhyaya); Ādhunika Sanskrita Mahākāvyānuśīlanam (Rahas Vihari Dwivedi); Śrī Harṣa ke Rūpaka (G.P. Tripathi); Ādikavi-Vālmiki (Radhavallabh Tripathi); Nāṭyamaṇḍapam (R. Tripathi); Bhāratīyaraṅgasamunmeṣ (R. Tripathi); History of Theatre in Ancient India in Sanskrit (R. Tripathi); Kundamālā (R. Tripathi).

REVIEWS

PURĀṆA PARICAYA by Dr. Asoke Chattopadhyaya, Pub. Modern Book Agency, Calcutta, 1977, pp. 10+301, Price: Rs. 15/-.

The present work is a systematic and comprehensive study in Bengali of the Purāṇas. The Purāṇas are the treasure-house of Indian culture in its different aspects. In richness and variety the Purāṇas occupy a unique place in Indian literature. Even if one may call them legends, but still they have their illustrative value. All phases of Hinduism—its mythology, its superstition, its festivals and above all its ethics, are found depicted in the Purāṇas. Historians are gradually looking in them chronicles of prehistoric age. Poets and dramatists are indebted to them for theme and characters and law-givers have treated them as works of authority. Unfortunately only a few Indologists have paid attention to this store-house of Indian culture. Of modern scholars Wilson, Pargiter, Kirfel, Hacker, Haraprasad Shastri, R.C. Hazra have done pioneering work in this field. Dr. Chatterjee has already to his credit a systematic study of the *Padmapurāṇa* (*Padmapurāṇa—A Study*, Sanskrit College, Calcutta, 1967) and critical editions of *Kalki-p.* and a section of *Viśṇudharmottara-p.* In the work under review he has analysed the Purāṇas in their different aspects : antiquity of the Purāṇas, general survey and dates of the eighteen purāṇas, purāṇic religion, gods, geography, genealogy and theory of incarnation. He has also discussed how the Purāṇas are amplifications of the truths in the Vedas. We get from this book a scholarly analysis of a literature of highest value comprising Indian religion, history and culture. Lovers of Indian culture will give due appreciation to this work of sound scholarship, meticulous exactitude and hard labour. I wish the writer will give us an English version of the present work in near future, to the benefit of a larger number of readers.—G. Bhattacharya

KĀVYA-MĀLIKĀ by P. Mallikarjuna, Dept. of Sanskrit, Karnataka University, Dharwad—580003, 1977, p. 42, Price Rs. 3/-.

This booklet is an anthology of eighteen short poems. A long poem of five little cantos provides an additional charming beauty. Most of the compositions show the author's command over writing satire. Dr. Mallikarjuna has equally showed his skill in the composition of non-satirical themes like *Mahātmā Mārgadarśaka Vālmiki*, *Nāc-keta-kathāmṛta* etc.

At a glance, most of the poems in this work characteristically seem to be poet's earlier attempts. The gradual improvement in language

and style which are clearly noticed, side by side, exhibits the poet's mental phases one above the other. Nevertheless, *Nāciketa-kathāmr̥tam* is the best among the compositions compiled here. Facility in language, use of appropriate metre and lucid style add extra charm to its poetic beauty. The poet deliberately uses some familiar current terms of different languages such as *Šarbat*, *fanta*, *cola*, *soda*, *brandy*, *M.L.A.* etc. The work deserves appreciation.—A.C. Dass

KĀLIDĀSA ed. Keralapura Krishnamoorthy, Pub. Twayne, New York, 1972, —, Price not mentioned.

Books on Kālidāsa, often addressed to the Sanskrit-knowing public, fail to reach a much bigger audience who is deficient in Sanskrit but efficient in perceiving the spirit of literature. The book under review justifies its existence by addressing the intelligent layman, who knows only English. The prime concern of the book, therefore, is to furnish a detailed account and literary appreciation of the works of Kālidāsa, and to emphasise the rhythm and pattern of Kālidāsan art in the light of Indian tradition as well as western criticism. A book of this kind demands three things from its author : thorough grounding in Sanskrit literature, familiarity with the western criticism and the power to translate ancient wisdom in modern terms. Needless to say, Dr. Krishnamoorthy combines all these qualities in a marked degree; and the result is the 155-page eminently readable book with an aim professedly literary and scholarly.

The book opens with a brief introductory account of the age, life, and a conjectural chronology of Kālidāsa's works. The second chapter, *Three Faces of the King : The Plays*, strikes a protestant note by questioning Gajendragadkar's conviction that Kālidāsa has no heroes but only heroines, and concludes that 'Kālidāsa pays as much attention to the delineation of the different stages of love in his heroines as in his heroes'. Author's emphasis on character rather than dramatic action and theatrical considerations, evinces his leaning towards Coleridge's Shakespearian criticism which tended to look at plays as if they were simply poems. The emphasis on the higher literary aim of the Kālidāsan romantic drama rightly explains its enormous popularity even today. But literary consideration alone is not the master-key to unlock the secret vault of drama. Attention has to be focussed on the theatrical considerations which determine the physical structure of drama.

The intent of the third chapter is to present a critical—analytical study of the epics. The discussion of the *Kumārasambhavam*, comprising an analysis of the thought-content, narration of the epic theme and the author's own occasional reflections, suggests how the ideal union of the Good and the Beautiful finds a symbolic expression in the cosmic wedding

of *Śiva* and *Pārvatī*. Next comes the *Raghuvamśam*, the vast and varied range of which catches the author's critical eye. Very aptly he emphasises the point why the *Raghuvamśam* is not a *Rāmāyaṇa*-story retold. The *Rāmāyaṇa* narrates the anecdotes of a single king, while the *Raghuvamśam* chooses an abstract notion of a line of kings for its theme, as if it tells the story of an individual. The way it traces the process of the decline and fall of a mighty empire suggests that the entire theme was caught by the poet in a single moment of poetic attention. The *Rāmāyaṇa* focusses attention on Rāma, while the emphasis of the *Raghuvamśam* lies on Raghu—a fact which suggests the setting up in him 'a more magnificent and loveable rival to Vālmiki's Rāma'. This explains the author's conviction that the poet strikes 'a personal note of ardent patriotism' in his eulogy of Raghu. The tragic end of the epic emphasises the poet's prophetic vision in striking 'a warning to the nation sliding toward decay' as well as 'a lesson to the petty kings of his own time'—a fact which, according to the schoolmen of social criticism, is suggestive of the poet's socio-political compulsions.

The chapter four is devoted to the discussion of the lyric with the following themes: the distinction between the lyric and the lyrical in the light of Sanskrit criticism; lyricism and its relation to the *rasa*-governed unity of literature; agreement and disagreement between the *Khaṇḍakāvya* and the lyric. The author writes: 'The lyric, in India... is primarily an exercise of the imagination'. Does he use the word 'imagination' in the sense of *pratibhā* or in the sense the western criticism is accustomed to? The urgency of the discussion will be at once apparent if we remember the divergence in the degree of emphasis on *pratibhā* in Sanskrit criticism and imagination in its western counterpart. Lastly, the notion of lyricism would have been translated in Sanskrit critical idiom, had he referred to the concept of *Kavigatarasa* in the light of Ānanda and Abhinava. All this we expect from the author whose literary common sense and critical intelligence find a magnificent expression in the book. The last chapter sums up the position of Kālidāsa as the poet of love, nature and humanism and offers some new ideas which the specialists can well pursue.

Dr. Krishnamoorthy has done the world of letters a significant service by undertaking and accomplishing this task.—D. Chattopadhyay

SANSKRIT COMPOUNDS : A PHILOSOPHICAL STUDY by Dr. M. Srinarayana Murti, Pub. Chowkhamba Sanskrit Series, Varanasi-I, 1974, pp. XVI—360, Price Rs. 75/-.

A comprehensive, well-documented, drawing upon both structural and philosophical aspects of Sanskrit compounds this book is especially designed for those who look forward to finding in a condensed form the

treasure of linguistic investigations scattered in the vast literature of grammar and other philosophical systems of ancient India. The essential feature of the book is revealed in the author's endeavour to sincerely represent the confrontations among several approaches to the philosophy of meaning of compounds in Sanskrit.

Sanskrit compounds have been studied from (a) historical and comparative point of view (b) from descriptive or morphological point of view, but the present work, in the words of the author, is an attempt to give a critical exposition of the philosophical investigations and explanations presented mainly in the works of Patañjali, Bhartṛhari, Kauṇḍabhaṭṭa and Nāgeśa among grammarians and the works of philosophers of other systems of philosophy.

In Chapter 1 Dr. Murti discusses the definition, scope and classification of the compounds in Sanskrit.

Chapter 2 is mainly devoted to an exhaustive discussion on the analysis of the rule *Samarthaḥ padavidhiḥ*.

Chapter 3 discusses how different compounds signify their referents. The pertinent views of the grammarians, the logicians and the mīmāṃsakas on the problem of signification of *avyayībhāva*, *bahuvrīhi*, *karmadhāraya* and *dvandva* are well represented. The treatment of *nañ samāsa* in particular is very useful and interesting as it deals with negation—a very sensitive area of linguistic philosophy concerning the two functions of negative particle, viz. *paryudāsa* (exclusion) and *prasajya-pratiśedha* (prohibition) respectively.

However, there are certain discrepancies which may be attributed both to the typographical errors as well as to the technique of writing a dissertation like this. But one really wonders when the main titles of the chapters are found missing or when the important names like Pāṇini, Patañjali and Bhartṛhari are conspicuous by their absence in the general index.

The book deals with a difficult area of philosophy of language and demonstrates beyond question that its author has done enormous job of putting together a wide range of discussions of Indian grammarians and philosophers. The present work, will inspire Sanskrit scholars to work on other aspects of grammar on the similar lines.—R.N. Sharma

THE ARTHAŚĀSTRA OF KAUTILYA—A NEW APPROACH by Prof. Ashok Chatterjee Sastri, Sanskrit Book Depot, Calcutta, 1982; pp. vii+80, Price Rs. 40/-.

Ever since the publication of the *Arthaśāstra* of Kauṭilya in the early years of this century by Prof. Shama Sastry the work has attracted

attention of various disciplines all over the world. It has been translated into different languages both Indian and European, its terse and pithy style has been scrutinized thoroughly by learned editors, and its content analysed by historians and social scientists. It has also generated a series of controversies in respect of the genuineness of the text, the precise date of its composition, the identity of its author and of course its value as a document of contemporary society. Scholars as usual are sharply divided into different groups but all, however, are unanimous in one point, i.e., about the greatness of this work as a significant document of ancient Indian life and thought. A host of scholars, Shama Sastry, A.S. Altekar, Ganapati Sastry, R.K. Mookerji, U.N. Ghoshal, N.N. Law, J. Jolly and R.G. Basak and R. Schmidt, to name the most eminent among them, has worked on the text, each one of them contributing significantly to our understanding of this great work and each one of them highlighting an important issue. The text has been studied from different angles and different perspectives. In recent years it has been also subjected to the application of statistical principles by an European scholar to ascertain the nature of the evolution of the text as well as to settle the tricky problems of its authorship. Prof. Chatterji's slender volume written in lucid Sanskrit with a brief introduction in English is yet another welcome addition to the growing literature on the *Arthaśāstra* of Kauṭilya.

Prof. Chatterjee, one of the most outstanding teachers of Sanskrit in the University of Calcutta, has been working on the *Arthaśāstra* for more than a decade and his work is an evidence of his profound scholarship and deep understanding. The first four chapters of this book reveal his complete command over the whole area of literature on the *Arthaśāstra*. He has examined the major viewpoints, often conflicting in nature, has considered them dispassionately, occasionally dissenting with some of the views with care and honesty and has tried to present a balanced and clear account of the whole situation. Readers familiar with the standard editions of the *Arthaśāstra* and the widely divergent opinions prevalent among the Kauṭilya scholars may not find much original in this survey and Prof. Chatterjee has not claimed any originality either. In fact the first four chapters which contain a complete survey of the whole field serve as a background to his own viewpoint which has been very ably presented in the next three chapters.

Kauṭilya scholars in the main have studied the *Arthaśāstra* with a view to understanding the political life in ancient India and some of them have tried to construct a theory of Hindu polity. A historian like D.D. Koshambi, has found in it evidences of changes in the economic system, for example, from pastoral to agrarian, or the state monopoly

over the main sources of power, the metal or the economic motivation of the assignment of a profession to the members of a mixed caste and so on. In a recent work a scholar has concentrated on Kauṭilya's conception of social morality in general and sexual morality in particular. This only shows that even though the main concern of the *Arthaśāstra* is to enumerate the principles of political organizations or to use Kauṭilya's own words, *Prṛthivyā lābhe pālana ca* (to gain and to maintain the earth), it goes much beyond that. It is, therefore, quite natural that scholars should try to examine this text from different angles and often with altogether different motivations. Prof Chatterjee has tried to explain one particular aspect which he thinks extremely significant and yet rather neglected by scholars. And that is the relation between the text and the traditional Hindu ideas.

According to Prof. Chatterjee, the value of this work lies not only in its usefulness as a historical document and a masterly guide towards the organization of political machineries—he does not minimize its importance—but in its, what he calls, 'traditional and orthodox appeal'. *Arthaśāstra* of Kauṭilya is not the first work on politics in India but a culmination of what in all probability has a long and distinguished tradition of its own. What the present author wants to demonstrate is that the attitude and the world-view of Kauṭilya is a true representation of the traditional Hindu values. 'From the beginning to end', he claims, the *Arthaśāstra* 'is imbued with the spirit of religious doctrine' which never encourages individualism or hereticism of any kind. The work—its assumptions and generalisations, its ideas and concepts, its terms and metaphors—all in their totality—are to be comprehended within an 'ecclesiastic approach'.

Prof. Chatterjee has made a painstaking analysis of the benedictory and the prefatory remarks of the book. He has examined the multiple shades of meaning of each and every word and their religious and traditional associations and has tried to establish link between the ideas embedded in them and the various streams of Hindu thought to prove the traditional religious base of the *Arthaśāstra*. The method has its obvious limitations, as any linguistic analysis is not adequate by itself in explaining the totality of a complex discourse like the *Arthaśāstra*. The effectiveness of the 'new approach' will certainly evoke criticisms from scholars. But the merit of a book is determined not only by the erudition of its author, which Professor Chatterjee possesses beyond doubt, but in its power to stimulate its readers to think and even to challenge.—S. Dass

THE VĀSUDEVĀHIṆDĪ—AN AUTHENTIC JAIN VERSION OF THE BṚHATKATHĀ by Dr. Jagdish Chandra Jain, L.D. Institute of Indology, Ahmedabad, 1977, pp. 11 + 740, Price Rs. 150/-.

Lest the title of the study should mislead anybody, it may be observed straightway that Dr. Jain's book does not contain the complete text of the *Vāsudevahiṇḍī* but a comprehensive analysis of its contents intended to prove that this work of Saṅghadāsagaṇi represents the Jain version of the lost *Bṛhatkathā* of Guṇādhya which, in the words of Keith, ranked beside the *Mahābhārata* and the *Rāmāyaṇa* as one of the storehouses of Indian literary art.

Dr. Jain has divided his work into three parts. The first part, being an introduction, runs into four chapters. Chapter first deals briefly with the importance of the *Bṛhatkathā* and the *Bṛhatkathāśloka-saṃgraha* and takes note of the findings of the French savant Prof. Felix Lacote. The second chapter devotes three pages to the discovery of the *Vāsudevahiṇḍī*. In the third a critical analysis of the text of the *Vāsudevahiṇḍī* is undertaken and the fourth attempts a reconstruction of the *Bṛhatkathā* on the basis of episodes common to the *Vāsudevahiṇḍī* and the *Bṛhatkathāśloka-saṃgraha*. In the second part, the author has given the English translation of selected portions of the text of the *Vāsudevahiṇḍī* and tried to show the similarity between this work on the one hand and the *Bṛhatkathāśloka-saṃgraha*, *Kathāsaritsāgara* and *Bṛhatkathāmañjarī* on the other. The third part consists of as many as eight valuable appendices, the first four of which give English translation of more stories, fifth presents a comparative list of the wives of Vasudeva, sixth gives the verses occurring in the *Vāsudevahiṇḍī* along with particulars of Jain works in which they are found, seventh undertakes a brief study of the archaic language in the *Vāsudevahiṇḍī* and the *Bṛhatkathāśloka-saṃgraha* and the last gives a list of stock words and phrases compared with the Jain Canonical Literature.

This is followed with a good bibliography of eight pages, two helpful indexes of names and subjects occurring in the Introduction and in the Translation and Appendices, a welcome glossary of Prākṛit and Sanskrit words occurring in the Translation and Appendices and of course the Additions and Corrections running into eleven pages. Dr. Jain has worked hard to make the study useful for the students of ancient Indian story literature and in his foreword even suggested topics for further research in the field which they would find really helpful.

If mistakes are ignored, the printing and get up are quite good although the price is on the high side.—O.P. Bharadwaj

MEGHADŪTA TĪKĀ OF KRISHNAPATI ed. Gopikamohan Bhattacharya, Pub. Kurukshetra University, Kurukshetra, 1974. pp. XVIII+57, Price Rs. 15/-.

The present work is the first publication in the Kurukshetra University series of Sanskrit Texts. Krishnapati, the commentator of the *Meghadūta*, was a Maithila Brāhmaṇa, and wrote the present Tīkā in 1720 A.D. under the patronage of his contemporary Gauḍa ruler.

Professor Bhattacharya deserves credit for bringing to light the present unpublished commentary on the basis of two MSS. (nos. 52609 and 52607) preserved in the Kurukshetra University Library. The work has been critically edited and nicely printed.

Krishnapati *alias* Vahoraṇa has given his brief personal history in the introductory and concluding verses of his commentary. The text of the *Meghadūta*, as given by him, is based on the usual eastern recension.

The total number of verses given in the present text is 112. Two of them (nos. 18 and 102) can be called interpolations. One genuine verse, as found in most of the early recensions of the *Meghadūta*, has been omitted by Krishnapati. It is no. 68 (beginning with *netrā nītā*). Similarly the sequence of stanzas 43 to 45 and 68 to 70 as given by Krishnapati is not in conformity with the usually accepted sequence of the text. In this regard, the order of stanzas, as proposed by Dr. S.K. De, appears to be fairly sound.

In the commentary, Krishnapati refers to a number of important writers and their works. Some of these are not quite well known. This indicates that the commentator had a wide knowledge of the works on various subjects, to which he has aptly referred.

The two verses (nos. 18 and 102) of the work require some comments. After verse 17, mentioning the hill Āmrakūṭa (present Amarkantak), the following verse (no. 18), referring to the Chitrakūṭa hill is irrelevant. The geographical position between Āmrakūṭa and the early course of river Revā (Narmadā), mentioned in verse no. 20 and further, does not warrant the location of Chitrakūṭa, which is situated far away and does not fall on the route given by Kālidāsa. Similarly, verse no. 102, as given by Krishnapati, does not fit in well with the description of the sweet-heart of the Yakṣa.

In his Tīkā the present commentator, like his several predecessors, has commented on the route of the cloud messenger. It is necessary here to discuss this point briefly.

The problem of the location of Rāmagiri of Kālidāsa has been discussed for a long time past. Several localities have been identified with it. Professor V.V. Mirashi, followed by other scholars, has put forth the claim of Ramtek near Nagpur for its identification with Rāmagiri. Some scholars, like S.L. Tripathi, locate it in the Koraput dist. of Orissa. There are still others who have tried to put Rāmagiri elsewhere.

It is more plausible to identify it with the hillock of Rāmagarh in the Surguja district of Madhya Pradesh than with any other site. The internal evidence, particularly from the Meghadūta, supports this identification. The hillock of Ramgarh, with the panoramic beauty around, tallies with its enchanting description given by Kālidāsa in verses 1-4, 12 and 14 of the Meghadūta. In the very first verse of the poem the great poet eulogizes Sītā and Rāma. It may be pointed out here that it was Kālidāsa who widely popularized the story of Rāma. It was from his time (early fifth century A.D.) that the cult images of Rāma began to be made and worshipped.

From Rāmagiri, Kālidāsa takes his cloud messenger to the north, then a little to the south-west and again to the north to reach Āmrakūṭa (Amarkantak in the Shahdol dist. of M.P.). The cloud passes over the fertile low land of the Māla region (north part of the Bilaspur dist., Madhya Pradesh) before reaching the heights of Āmrakūṭa. The hill of Āmrakūṭa and the river valley of Revā (Narmadā) are described in no less than 6 verses (17 to 22). During its early course, the river is split up into several branches. This is described by the poet as 'spread on the uneven Vindhyan hill like the streaks on an elephant's body' (*Megha*, I, 19).

The direction from Āmrakūṭa to the Daśārṇa *janapada* and its capital Vidiśā is given almost straight to the west, and hence no change of direction is suggested by the poet for reaching that area. From Vidiśā to Ujjain a diversion (*vakrahpanthā*, *Megha*, I, 27) is suggested. After Ujjain to Alakā the route is to the north, and hence no diversion is hinted at.—K.D. Bajpai

THE CĀTURMĀSYA SACRIFICES by V.V. Bhide, University of Poona, 1979, pp. 268, Price not mentioned.

The cult of sacrifice has always had an important place in Hindu religion. Any good treatise relating to it would therefore be welcome to students of religion in general and students of Hindu religion in particular.

As Dr. Bhide explains in the preface to his book he was particularly qualified for undertaking research on *Cāturmāsya sacrifices* for his Ph.D. degree. He had the opportunity to participate in the preparation of an Encyclopaedia of Vedic Ritual, (*Śrautakośa*) taken up by the Vaidika Saṁśodhana Maṇḍala, Pune. He had also taken part in different Śrauta-sacrifices performed by his father who was an Āhitāgni. He has thus brought to bear on the work under review his theoretical and practical knowledge of Śrauta ritual.

The book, in a revised form of the author's Ph.D. thesis, presents a detailed study of the various features of the *Cāturmāsya sacrifices*, which are a peculiar type of Vedic sacrifices, with particular reference to the *Hiraṇyakeśi Śrautasūtra* belonging to the Taittirīya recension of the Black *Yajurveda*. It also provides a comparison of the procedure of the *Cāturmāsya* sacrifices as prescribed in Vedic texts with the *Prayoga* tradition as adhered to by local priests. For this purpose the critical text of chapter 5 of the *Hiraṇyakeśi Śrautasūtra* also called the *Śaṭyāṣāḍha Sūtra* is given in the first chapter while the *Prayoga* text is reproduced in the Appendix.

The text of Ch. 5 of the H.Ś.S. is preceded by an elaborate introduction which enlightens the reader on the school of the *Hiraṇyakeśi Sūtra*, material utilised for the critical text and the commentaries available. The second and third chapters describe the *Cāturmāsya* sacrifices as prescribed in the Brāhmaṇa literature and as represented in the *Śrautasūtras*. The next three chapters are devoted to the *Śrautasūtra* and the *Prayāga*, types of *Cāturmāsya* sacrifices and the *Śunāsirīya-Paryan* respectively. Chapter seven deals with miscellaneous topics like elements of magic in the *Cāturmāsya sacrifices*, importance of the haircutting rite, role of woman in the *Cāturmāsya* sacrifices and the *Gāhambāras*. There are nine pages of valuable exegetical notes on some peculiar words. Even sketches of *Cāturmāsya vihāras* have been provided. The usual features like abbreviations of titles, index and a selected bibliography are, of course, there. And there is the unavoidable errata. The printing and get up are good.

Dr. Bhide has made every effort to do full justice to his subject and it can be said without hesitation that the book is a valuable addition of the available literature on Vedic religion.—O.P. Bharadwaj

THE INSCRIPTIONS OF IMPERIAL PARAMĀRAS ed. Dr. A.C. Mittal, L.D. Institute of Indology, Ahmedabad, 1979, pp. 40+378, Price-Not mentioned.

Malva, in the words of Sir John Malcolm, may "be concisely described as a table hand, in general open and highly cultivated, varied

with small conical hills and low ridges, watered by numerous rivers and small streams, and favoured with a rich productive soil, and a mild climate, conducive to the health of man and the liberal supply of his wants and luxuries." It is praised in the *Meghadūta* and the *Āin-i-Akbarī* as the land of the white Ketakī flower, ripe Jambū forests, sweet mangoes and luxurious grapes. Over this prosperous region, ruled the Paramāras from their capital of Dhārā for the five centuries from A.D. 791 to A.D. 1309.

Dr. Mittal has done a service to students of Indian history in general and its early medieval period in particular by bringing together all the 85 Sanskrit inscriptions of the Paramāras discovered so far in the work under review. The inscriptions have been collected from the *Epigraphia Indica*, *Indian Antiquary*, *Indian Historical Quarterly* and other research journals and reports where they were published in the first instance. The Sanskrit text of each inscription has been edited and reproduced with a literal Hindi translation and detailed notes giving, inter alia, an account of its discovery, shape and situation of the stone/rock or number and weight of copper plates, condition of the inscription, shape and condition of the letters, language, script, objective, description of the donation/charity and its recipient, dates and its synchronisation, genealogy, description of the inscription, its historical importance and the geographical names with their identification. An elaborate introduction deals with the geographical situation of the Paramāra kingdom, origin of the Paramāras, importance of their inscriptions, their political administration, ministerial council, revenue and taxation, civic system, village administration, and the religious, social and economic conditions in their age.

The inscriptions have been arranged datewise. A genealogical table of the Paramāra dynasty, a map of the Paramāra empire showing the find spots of the inscriptions, photographic reproductions of a dozen inscriptions, a good bibliography and an elaborate index of names add to the utility of the work. An errata takes care of the misprints. One only wishes that Dr. Mittal had taken the trouble of including in this volume the Prakrit inscriptions also, notwithstanding their "mutilated condition and small historical value."

The importance of Dr. Mittal's work is further enhanced by the fact that no coins of the Paramāras are available. The I.C.H.R. deserves congratulations for providing financial grant for its publication and the L.D. Institute of Indology for making it available to scholars.—O.P. Bharadwaj

GAṆITAYUKTAYA (RATIONALES OF HINDU ASTRONOMY (PART I) by K.V. Sharma, Pub. Vishveshvaranand Vishva Bandhu Institute of Sanskrit and Indological Studies, Hoshiarpur, 1979, pp. xxvii+124, price Rs. 20/-

Though there was severe setback to original astronomical thought in the Northern India due to Muslim domination and other historical reasons, the study of Astronomy continued in some distant pockets like Kerala of Southern India. Several works on astronomy were produced there even during medieval and late medieval period.

The present work is a collection of twenty-seven small tracts on Hindu astronomy composed by various authors of eighteenth and nineteenth centuries A.D. Though the editor has examined several manuscripts the present edition is based on a single palm leaf manuscript available in the Kerala University Library (code No. 755). Each of the twenty-seven tracts deals with an individual astronomical topic and analyses the mathematical principles involved. While the texts and commentaries on the earlier works on the subject only enunciate, explain and illustrate the principle, the present work goes beyond them which probes deeply in the mathematical principles involved and compares the enunciations with those of the earlier authors and gives the relative merits.--A.D. Wadhwa

LA VIE ET L'OEUVRE DE HUISI (LIFE AND WORKS OF HUISI) by Magnin Paul, Pub. de L'Ecole Francaise de Extreme Orient, Paris, 1979, pp. 1-289, plates 18, price not mentioned.

The book gives a detailed picture of Chinese Buddhism and specifies the role of Huisi who lived from 515 A.D. towards the end of the period known as "Nanbei chao".

Chapter I deals with general view of political and social history of China in sixth century. Chapter II gives biography with special mention of every mystic revelation. The first mystic experiences belongs to 530-536 A.D. Next year Huisi faced attacks from enemies. From 553 A.D. he travelled and settled at Dasushan and gathered disciples there. It was on the border of Chen's kingdom. The law of Buddha was ruined there. Huisi started offering to Buddha and wrote *Prajñāpāramitā Sūtra* and *Lotus Sūtra*. As he followed the Buddha in original he was misunderstood. In 568 he left for Nanyue and it was there that he completed most of his works.

Next two chapters discuss his school which gave birth to Chinese Buddhism. Chapter V treats the Huisi thoughts in comparison with

other schools. Chapter VI gives French translation of Huisi's pronouncements.

Huisi's works consist of Introduction to 24 characters (Sishier zi men), Authentic Activity (Wuzheng king men), Mystery of Buddhist treatises (Shilu n Xuan), Samādhi of free Consciousness, introduction to three knowledges and contemplations (San Zhiguan men).

The book ends with a detailed bibliography, an index of names of persons or places, Sanskrit terms and photo copies of some pages (in Chinese script) from his works.

Students of Buddhism will find it useful for 6th century Buddhist studies.—N.D. Ghosh

EARLY HINDI DEVOTIONAL LITERATURE IN CURRENT RESEARCH ed. Winand M. Callwert, Department Orientalistiek, Katholieke University, Leuven, 1980, p. 243, Price Rs. 60/-.

A conference was organised in the Department Orientalistiek of the Katholieke Universiteit, Leuven during 31st March—1st April, 1979. The purpose was to give a chance to scholars working on a section of the North Indian devotional literature to exchange information and queries regarding their research. The scholars who attended the conference gave a short survey of research done during the last five years, a description of current research and a communication about plans for the future. Beside the fourteen reports presented at the colloquium, another twenty five were sent by scholars from all over the world. The proceedings of the conference presented in this volume are in a way a fairly comprehensive survey of the work being undertaken all over the world.

Although the papers included here are intended mainly for scholars who are interested in the study of the *nirguna* and *saguna* literature with a philological approach, there is also much that can interest the historians, the anthropologist, the linguist and the student of religion and art. Scholars working on this literature are faced with languages in full development and continuous interactions which makes their research all the more exciting. Frequent communication in the field of research is very important and the present colloquium filled a gap, bringing together scholars not only from all over Europe, but even from Canada and U.S.A.

The present publication appears as volume VIII in the new series of monographs called *Orientalia Lovaniensia Analecta* published by the department Orientalistiek of the Katholieke Universiteit in the periodical called *Orientalia Lovaniensia Periodica* started in 1970. The

present work is also gifted with general index and bibliography which are generally missing in such proceedings.

The work will be welcomed by the scholars all over the world and inspire them to have more chances of such communication in future.—P. Gupta

TEMPLES OF MIDNAPUR by G. Santra, Pub. Firma K.L.M. Calcutta, 1980, pp. 118+46 plates, Price Rs. 100/-.

The study of temples on a regional basis remains a desideratum for the determination of local stylistic trends as well as their artistic value. This study is useful in knowing the regional architectural variations, the popular faiths and beliefs, the myths and legends and the various sects and cults. Dr. G. Santra has done well in studying the 'Temples of Midnapur', a district in Bengal, as such efforts are a very few. Almost all the temples belong to the late medieval period barring a few of 11th or 12th century A.D.

The author has divided the book in six chapters. In the first Introductory chapter, he deals with topography, climatic fluctuations, people, tribes and castes; a touching reference to the history of the district and in the end the list of temples visited by him. The second chapter on the Art and Architecture traces the architectural development in the district with two distinctive types—one allied to the Orissan movement and the other self-originated indigenous style as the prototype of the timber structure. The various types of temple, shortly described, are flat-roofed temple, Ratna temple, Rekha temple, Chāla temple, pyramidal temple and Jorhvāṅglā temple. Influence of Muslim architecture is also discernible in Ekaratna, Pañcaratna or Navaratna temples. The Christian architecture has also influenced certain temples. A sketchy location of the various temples have been given at the end of this chapter. However, it lacks the elaborate architectural descriptions of some main temples in each style for their detailed study.

The third chapter on Gods and Goddesses traces a sketchy history of the various deities which are divided into two groups, the local deities and the popular deities of the Bengal. Among local divinities temples are found for Dharma Thākura, Kapāla Kuṇḍalā, Rukmiṇī, Sarvamaṅgalā, Sanaka and Vargabhīmā. These informations are quite interesting as far as they show the degree of popularity and worship of the various deities in this region.

The chapter fourth deals with the rituals, ceremonies and festivals, such as Gājan, Vaṭi Jhāp, Charhak, Rehdā phorh, Śiva-Rātri, Jugini-pujā, Amvuvāchi and Dīpāvalī of the district. These are mostly

descriptive. The chapter fifth enumerates myths, legends and stories prevalent in the region. These are mostly hearsay or tell-tale of the priests with all sorts of fabulous legends. The author has not cared to analyse them critically for determining the popular faiths and cults. The last chapter deals with the temple economy, administration and social impact. For their maintenance lands were granted, or cash payments were made. The administration of the temple is either, under the control of the royal family or under a board or trustee, or by a family to which the temple belongs, or by the loose village administrative body or by a selected persons in accordance with the tradition, or by the priest or *Gosain* himself. Temples were the centre of cultural acitivity, social harmony, education, justice, discipline and virtuous life.

The book as a whole is only descriptive or narrative, and lacks critical approach. The historical perspective is also wanting. The necessity of giving architectural details of each type of temples was not felt. Spelling mistakes are quite a few. Some references are wrongly given. For example on page 38 of the book, there is a reference of the *Taittirīya Upaniṣad* regarding the nude figures that "these are nothing but some tests for man or woman who went to achieve union with god" or "it acts as a weapon to avert the activities of evilspirit". Such references are not available in this *Upaniṣad*. What actually needed in such a book on temples was more architectural analysis with critical approach and historical perspective.

Even with all these shortcomings, the book is a welcome addition in the regional study as such studies are rare. Dr. Santra took pains in exploring mostly unknown temples in the sprawling region of Midnapur district, and deserves our congratulations for this arduous task. The plates are adequately represented in the book.—S.B. Singh

FEMALE DIVINITIES IN HINDU MYTHOLOGY AND RITUAL
by Shyam Kishore Lal, Pub. Centre of Advanced Study in Sanskrit,
Pune, 1980, pp. XV-352, Price-not mentioned.

Following a descriptive method, Dr. Lal, in his study, concerns himself with the character, function, and the mode of worship of sixteen major and minor female divinities as reflected in Hindu mythology and ritual in the broadest sense of these terms.

The divinities have been dealt with in their alphabetical order and the path of development of each of them has been traced separately although the mutual relationship among some of them has been duly stressed wherever necessary. In the resumé at the end the author tries to present an over-all picture of their exact nature, function and character as delineated in the Vedic literature. The study is intended to

present a comprehensive and synthetic account of the character and function of each divinity and it has been supported by eightyone photographic illustrations spread over fiftysix pages preceded by a list giving particulars of each sculpture and its source which students of Indian iconography will certainly find interesting. Eight pages are devoted to abbreviations and bibliography, ten to an index of Sanskrit words, eleven to an index of names and another three to an index of ritual all of which will, of course, be found useful.

A three page long errata in the beginning is supposed to atone for many printing mistakes. However, it does not account for mistakes of some other types. To quote only two instances, both from page 180, in line 9 from the top the Bharatas Trtsus and Purus have been mentioned as 'kings' instead of tribes while in line 5 from the bottom the word shape has been replaced by 'place' in the quotation taken from Raychaudhuri. At places there also appear to be inconsistencies between the evidence cited and the conclusion drawn by the author. While considering Sarasvatī as a river-goddess (p. 168), for instance, her description as the best goddess (devītamā Pg. 2.41.16), as being worshipped by Kings Vṛdhaśravā with a view to obtaining a child and actually getting his son Divodāsa through her favour (p. 169, Pg. 6.61.7) and as being invited to sacrifice from the mountains (p. 177, Pg. 5.43.11) has been duly noticed and yet it has been observed that it cannot be determined on the strength of Vedic evidence whether she was ever worshipped as a river 'goddess' (p. 177). Again, the author is well aware that in the lack of any written documents today (the Indus Script has not been satisfactorily deciphered so far) it is difficult to ascertain the exact nature of the cultures and religious beliefs prevalent before the arrival of Vedic Aryans in Sapta Sindhu (p. xiii) and his study is mainly based on the Vedic literature (p. xv). Still he does not hesitate to make a categorical statement that Hinduism constitutes a direct continuum from the pre-Vedic to the post-Vedic Purāṇic period, the Vedic period being just a kind of interregnum, and for that matter an exotic one, in the region of the Saptasindhu. And this at a time when even noted archaeologists like H.D. Sankalia and B.K. Thapar would like to leave open the question of the original home of the Aryans.

Nevertheless Dr. Lal has brought together considerable amount of information from Vedic and later literature on the subject of his study which the students of Hindu religion and mythology will find interesting.—O.P. Bharadwaj

LITERARY HERITAGE OF SOUTH-EAST ASIA by Himansu Bhushan Sarkar, Firma KLM Private Ltd., Calcutta, 1980, p. 280, Price Rs. 40/-.

Prof. Sarkar's interesting survey of India's contribution to the cultural heritage of South-East Asia and Island Asia in various fields of

human activity, particularly in the domain of literature, which he modestly describes as a brief introduction to the subject, is a welcome addition to the monographs already available in this field. The handy volume is an enlarged version of the part dealing with South-East Asia in a Chapter on the Indian literature of Ceylon, South-East Asia, Korea and Japan contributed by the author to Volume V of the Cultural Heritage of India, published by the R.K. Mission Institute of Culture, Calcutta.

The first part of the text presents the political, religious and cultural framework for the second part which deals with the literature of the Indianised States of the region. The countries dealt with in the book have been conveniently divided into two groups, one relating to the mainland of South-East Asia, whose political history has been outlined largely on the basis of historical development of events and the other comprising the island part of South-East Asia where the introduction of Islam created the Great Divide in the literary history of a large part of Malayo-Indonesian world. Prof. Sarkar has limited his account to the pre-Islamic phase of Malayan and Javanese literature. Divided into fifteen chapters the work aptly opens with the Indian settlements in the twilight of history in its first chapter and ends with a conclusion in the last. Then follows a list of kings referred to in the text, a bibliography of selected works, abbreviations used and a fairly exhaustive index.

The author, a recognised authority in his field, successfully demonstrates how Indian and South-East Asian activities in various fields revolutionised the conceptions of the people inhabiting this region and adopted with adjustments, wherever necessary or possible, Indian ideas of kingship and state-craft, religion, her sciences and philosophical speculations, pattern of social life, the art of writing, literature, a large part of vocabulary art and architecture, law, calendar, cosmology, mythology and folk-tales etc. The Indian Council of Historical Research did well in financially supporting the publication of this commendable study.

Printing and get up are good although a number of printing mistakes have necessitated addition of an Errata. For a work that deserves to be in the library of every lover of Indian culture the price is very reasonable.— O.P. Bharadwaj

BUDDAH-DHARMA-DARŚANĀNI PĀYĀNI VIBHĀVANA (GUJRAT TRANSLATION OF THE "BASIC CONCEPTIONS OF BUDDHISM" VIDHUSHEKHARA BHATTĀCHĀRYA) by Nagin J. Shāh, L.D. Institute of Indology, Ahmedabad-9, 1977. pp. 4+72, Price Rs. 8/-.

This is a Gujrati rendering of the two lectures in English delivered by Vidhushekhara Bhattacharya, an authority on Buddhist Philosophy,

in the University of Calcutta in 1932 in Adhara Chandra Mukherjee Lecture series.

Mr. Shah has successfully tried to convey the thoughts and logical expressions of the original author in a chaste and lucid style in Gujrati language. Gujrati readers interested in Indian philosophy will be highly benefited, L.D. Institute of Indology, Ahmedabad has also done a good and appreciable work by publishing such a valuable book in Gujrati.

As Mr. Shah has himself mentioned in his foreword that when he happened to read these lectures in English, with a zeal to introduce Gujrati students of Philosophy with these imperative ideas of learned author, could not afford not to translate them in Gujrati.

First of all the author gave bird's eye-view of the religious and philosophical speculations which preceeded the advent of the Buddha. Various sacrifices and ceremonials were considered as the way to salvation and immortality. After sometime people lost faith in rituals and ceremonies, as nothing permanent could be gained through them. They tried to find out something permanent and that was one's own self (*Ātman*). They came to the conclusion that through the knowledge and extinction of desires one can get salvation (Kena Up. II. 4).

Some scholars and preachers tried to synthesise the theories of rituals and knowledge to get the supreme goal of human life. But due to not reaching on any clear conclusion in the field of religious and philosophical thinking, people began to think independently negating the authority of Vedas. Buddha was one of them. He was a rationalist and based his views on the strong ground of reason.

Original sayings of the Buddha are not available. Hence only way to find out the real doctrine of the Buddha is to take help of the oral traditions as well as reasoning (Nirukta Pariśiṣṭa XIII. II Mahāparinibbāna sutta VI.I).

In the second lecture the author says that the Buddha did not reject the performance of Karma but he advocated it strongly (Majjhima Nikāya, p. 203 Milinda Panha, p. 65). The author has compared the Buddha's thought with that of the Upaniṣads and *Bhagavadgītā*. Both Upaniṣads and the Buddha accepted love of self as the real cause of all worldliness, but its true perception, thought and meditation leads to salvation. Buddha realized that all the griefs, lamentations or sorrows in this world are due to love. So, who wants to attain stainless and sorrowless salvation (*Virāja* and *Aśoka nirvāṇa*) should abandon love everywhere (Udāna, VIII. 8). He seriously thought and found that the self which is only to be loved is nowhere. It is only in name or merely

an idea and not reality. He narrated it as five skandhas – Rupa, Vedanā, Saṃjñā, Saṅskāra and Vijñāna (Mahāvagga I.6.38-47).

Thus with the thought of Self (*ātman*) the notion of 'I' (*ahaṅkāra*) remains in the mind, the continuity of birth and death, bondage of desire (*kāma*) and fear of death (*māra*) persist due to which one cannot attain the realization of *Nirvāṇa*. —K.C. Vidyalkara

THE ṚGVEDIC FOUNDATIONS OF CLASSICAL POETICS by T.G. Mainkar, Ajanta Publications Delhi, 1977, pp. 1-79, Price Rs. 25/-

The *Ṛgveda* is a veritable mine of informations of various kinds regarding the ancient period to which *Ṛgveda* relates. These informations pertain to religious, historical, mythological, philosophical and cultural conditions of that period and scholars have studied the *Ṛgveda* from these different points of view. It was a literary composition also.

The present work under review, is divided into three sections. *First* section describes the rare qualities of the *Ṛgvedic* poets and the nature of *Ṛgvedic* poetry. The author opines that Sarasvatī slowly has been personified and brought into relation with poetical thought. According to him, Vasiṣṭhas affirm of their songs that they, possessing the lustre of the song, the depth of the ocean, the movement of the wind, are beyond imitation. This confidence of one's art is only a result of fairly long process. In *Ṛgveda* the celebrated *Vāgāmbhṛṇīyam Sūkta* mentions that speech is all-prevading and moves along with other divinities. It bestows blessings and also creates a poet.

The *Second* section narrates the main achievements of Vedic poets. The author says that in *Ṛgveda* we witness the poetry of the second and third period of the *Ṛgvedic* literary activity, as the first period is no longer before us. Here Vasiṣṭhas have come in power and dominate all the poetical and political activities of that time. Dr. Mainkar is against the opinion that in this period poetry was the monopoly of the priestly class. While speaking of the literary beauty of *Ṛgvedic* poetry and the performance of the *Ṛgvedic* poets, the author has referred to the *Sūktas*, addressed to Ūṣas (1.92), the song to deity of forests (X. 146) and the celebrated song of Sūryā's marriage. As a song of love, the author refers to the song of Agastya and Lopāmudrā. Among the war ballads he has referred to the song of Mudgal and Mudgalānī (X. 102) which has in its germs and motives reappeared in later epic poetry.

In the *Third* section the author has claimed that classical poetics has its foundation in *Ṛgvedic* poetry. Following facts in this regard are of much importance.

(i) The objectives which appear to be present in the minds of Ṛgvedic poets are fame (*Śravaṇ*), Wealth (consisting of gold, cows, horses, etc.). Some Ṛṣis have composed their songs to avert calamity like Śunaḥśepa, Kavaṣa Ailūṣa, Apālā Ātreya, etc.

(ii) The Vedic poet casts his net very wide for his similes, illustrations and ideas. The songs or the *stotras* have to be *bhadra*, *Navya sukṛta* and spontaneous.

(iii) Many of the *alaṅkāras* of the traditional classical poetics are to be found in the *Ṛgveda viz. parikara, rūpaka, upamā, utprekṣā* etc.

(iv) The Ṛgvedic poets also speak of *Rasa*. The ṛṣis understand by *rasa* the very essence of the songs. In the *Ṛgveda* the names of the *rasas* are not mentioned. But the Ṛgvedic poets seem to be familiar with the main *rasas* of classical poets.

(v) Vedic poets have suggested many *guṇas* of an attractive composition. They also speak of faultless poetry (*anavadya*). But beyond this, topic has not been developed.

(vi) The Ṛgvedic poets are *mahākavis* and *dhvani* element is also found in their composition.

Also through this treatise, the author has opined a new vista of Vedic studies for the scholars of Sanskrit poetics.—K.D. Shastri

LE TRIOMPHE DE SRI EN PAYS SOUNDANAIS by Viviana Sukanda Tessier, Pub. De L'Ecole Francaise D' Extreme—Orient, Paris, 1977, pp. 1-468, 69 Photos, 124 drawings, Price not mentioned.

The book depicts in detail the tradition of rice plantation and other agricultural ceremonies prevalent in North Java. The title suggests triumph of *Śrī*, the Mother of Rice in that country. Sanskrit meaning of the word *Śrī* is prosperity. Success, abundance of crops, in their vernacular language *ṗohaci* equivalent to Purāṇic *Lakṣmī* and Greek *Demeter*.

The Part II of the book describes the birth of 'Rice' according to old myths.

This part is full of various citations of rituals of plantation/sowing and harvesting. The vocabulary of these mantras contain many Hindu words like *Vāsuka, Vāsuki, Bhagavat, Māyā, Śiva paṭala, Nāgarāja* etc.

Part II of the book is devoted to socio-cultural tradition of evaluation of Time and Distance, system of marriage, divorce, birth and death.

The book is appended with glossary, index, drawings of agricultural implements, maps and photoplates showing agricultural processes.

The publication is a very useful work on Ethnology wedded to both social and anthropological study as well as Indological study of legendary elements inherent in their myths and legends. Reference to *Sūrya*, *Umā*, *Śrī*, *Vāsuki* etc. confirm Hindu influence over North Java traced even today.—N.D. Ghosh

BRAHMANICAL ICONS IN NORTHERN INDIA (A study of Images of Five Principal Deities from earliest times to c. 1200 A.D.) by Sheo Bahadur Singh Sagar Publications, Ved Mansion, 72 Janapath, New Delhi—110001, 1977, pp. 226+XXI, Illus. 72, Price, Rs. 125/-.

The study of Hindu iconography means the decipherment of divine forms and their underlying concepts, of philosophic thought and folklore fused in the aesthetic symbolism of iconic representations; as well as the correlation of textual prescriptions and actual images in a sequence of historical development. Popular preoccupation with the divine expressing itself in a profusion of icons in accord with the myths and symbols of the texts, mirrors the hopes and fears, and faith, of the Hindus through the ages. The size of India, and the populous Hindu pantheon fully matched by the wealth and variety of iconic forms found all over the land, make the subject as inexhaustible as it is fascinating. Dr. Sheo Bahadur Singh has indeed done well to publish his fine study of *Brahmanical Icons in Northern India*, which ably supplements the great work of Gopinath Rao mainly based on the south. Dr. Singh's focus on five principal deities, Śiva, Viṣṇu, Sūrya, Gaṇeśa and Devī, enables him to treat his subject in welcome depth and detail.

Indefatigable field-work and repeated visits to museums and monuments made it possible for the author to present a vivid account of the images he saw, and to compare the texts with the facts of iconic representation. He describes the development of different cults and forms of worship; draws our attention to sectarian rivalries illustrated in icons, finally extinguished and resolved in such beatific visions of divine unity as Hari-Hara, Hari-Hara-Hiranyagarbha, Ardhanārīśvara and composite liṅgas. Dr. Singh looks at forms, attributes and details, ideas, concepts and symbolism, and with the help of fine plates, makes it easier for a student of Hinduism to understand the iconography of five principal Hindu deities. A very useful glossary of terms, bibliography and index, add to the value of a commendable piece of research brought out in a neat and nice book, which will be most helpful to students of Indian art, religion and culture.—S.D. Singh

APPOINTMENT WITH KĀLIDĀSA by G.K. Bhat, L.D. Institute of Indology, Ahmedabad, 1982, pp. 1-40, Price Rs. 24/-.

In this pioneering work Dr. Bhat has presented a most comprehensive study of Kālidāsa. It is an introduction of Kālidāsa's life, date, literary works, world of thought, personality and art, and his outlook on life.

The work is divided into five chapters. The opening three chapters deal with the life, literary activity, and glimpses of personality of Kālidāsa. The last two chapters describe the transition period after Buddha; Aśvaghoṣa's literary propaganda, stability for Vedic thought; indirect contribution of Kālidāsa's literature, religious, political, social and educational thought and thoughts on marriage and art, including his attitude towards life which is essential for creative art, followed by a discussion on *Śṛṅgāra* (love), universal aspect of love and its deeper meaning.

It is a scholarly work and displays the author's wide learning and critical approach. He has examined Prof. Karamarkar's opinion on the date of Kālidāsa and has also tried to evaluate the views of various other scholars. Important references are given at the end of each chapter. A very useful Index of technical terms is also added. The title of the book shows the imaginative power of the writer.

The L.D. Institute deserves congratulations for bringing out this serious study on Kālidāsa.—M.R. Girdher

THE BUDDHIST PHILOSOPHY AS PRESENTED IN MĪMĀMSĀ ŚLOKA-VĀRTTIKA by Dr. (Mrs.) Vijaya Rani, Pub. Parimal Prakashan, Delhi, 1982, pp. XVIII+264, Price Rs. 100/-.

A study of the Buddhist logic and philosophy is essential for clear understanding of Indian philosophy. As most of the works of the Buddhists like the *Pramāṇa Samuccaya* of Dinnāga are not available in their original forms, the treatises of non-Buddhist philosophers specially of Uddyotakara, Kumārila Bhaṭṭa, Vācaspati Miśra and Jayanta Bhaṭṭa etc., come to our help. Kumārila Bhaṭṭa, the well-known Mīmāṃsaka of 7th A.D., has given a lot of informations regarding the Buddhist doctrines in his *Ślokavārttika* and *Tantravārttika*. Hence the study of his *Śloka-vārttika* has a unique importance for a scholar of Buddhist philosophy.

It is for the first time that Dr. (Mrs.) Vijaya Rani has evaluated in a systematic way the Buddhist doctrines as presented in the *Ślokavārttika* of Kumārila. She has compiled the relevant portion from the *Ślokavārttika* classified it into VIII chapters and has discussed most of the

logical and philosophical doctrines of Buddhists critically and comparatively. Her study of the subject from original Sanskrit sources is highly appreciable. She has also made careful study of modern literature on Buddhism. She has also compared the doctrines available in the *Ślokavārttika* with that of different sources wherever possible. For instance, she has quoted the words of the *Pramāṇasamuccaya* as well as refers to the views of G. Tucci (p. 51) and M. Hattori (p. 48) in the course of discussion of *pramāṇa*. In the end she has added Bibliography and several other indexes. It would have been more appropriate if she had added a glossary of technical terms.

The study is both scientific and informative at the same time. It is a distinct contribution to Indian Philosophy, specially to the Buddhist thoughts. Dr. (Mrs.) Vijay Rani deserves all appreciations.—S.N. Shastri

ABHIDHARMADEŚANĀ : BUDDHA—SIDDHĀNTON KĀ VIVECANA by Dr. Dharma Chandra Jain, Kurukshetra University, Kurukshetra, p. 386, 1982, Price Rs. 115/-

There exists a lot of controversy whether the *Abhidharma* contains original words of the Lord Buddha or not. But there is no room for doubt that the doctrines of the Buddhist Philosophy have been kept alive by the *Abhidharma*. On the basis of the *Abhidharma* Dr. D.C. Jain has discussed critically and Comparatively the Buddhist doctrines.

The author has attained advanced knowledge not only in Pali but has also studied carefully the Sanskrit texts on Buddhism and modern critical literature too. He has critically examined the views of ancient authorities like Vasubandhu and Buddhaghosa as well as that of modern, western and Indian writers. Explaining in detail the etymology of *Pratītya-samutpāda* he has presented different views about it (pp. 126-137) and even he has compared the opinions of the Hinayāna and Mahāyāna about *Nirvāṇa* (pp. 155-156).

The book has been divided into six chapters, discussing the development of the *Abhidharma*, four noble truths, eight-fold path of Buddhism, theory of causation (*pratītya-samutpāda*), four meditations and ultimate release (*nirvāṇa*). In the end the author has added a number of appendices which have increased the utility of the book. The appendix which deals with the definitions of technical terms has its unique importance. It would be, however, a bit better if the author had explained these terms in Hindi also. Thus, such a laudable attempt on Buddhist Philosophy will have a definite impact on the world of scholars.—S.N. Shastri

VEDA-NITYATĀ TATHĀ ṚṢI DAYĀNANDA by Shrinivas Shastri
Pub. Kurukshetra University, 1982, pp. VIII + 192, Price Rs. 32/-.

The present work is the fourth in series of books published on Dayānanda Studies by the Kurukshetra University, Kurukshetra. It deals with a very important problem in the field of Vedic Studies the eternity of the Vedas (*Veda nityatā*). The problem has attracted the attention of several ancient as well as the modern thinkers. The first chapter deals with the origin and development of this concept in Indian thought. In the next three chapters the problem has been analysed in its historical perspective, tracing the beginning of Vedic text, down to the Vālmīki-*Rāmāyaṇa*, *Mahābhārata*, Purāṇas, etc. The arguments in favour and against this concept have also been reviewed following the various systems of Indian philosophy. The views of Ṛṣi Dayānanda have been analysed comparatively and comprehensively. Ṛṣi Dayānanda advocated the eternity of the Vedas and collected the ideas of different orthodox systems of philosophy. He maintained that the Vedas are the creation of Almighty God as believed by *Nyāya-Vaiśeṣika*, and as such are eternal in their form as advocated by *Pūrva-Mīmāṃsā*, being composed in its eternal form in the beginning of every creation as held by Neo-Vedānta. The learned author has based his study on the basis of available materials from the original Sanskrit text and has also reproduced the opinion of some western thinkers. Thus, this study has become both scientific and informative.—K.D. Shastri

PROCEEDINGS OF THE SEMINAR ON PRAKRIT STUDIES
(1973) ed. K.R. Chandra, L.D. Institute of Indology, Ahmedabad, 1978,
pp. 1 to 6 + i to xxxi and 1 to 184, Price Rs. 40/-.

The volume under review contains the proceedings of a Seminar on Prakrit Studies organised by the Department of Prakrit, Gujarat University at Ahmedabad from March 22 to 25 in 1973.

The proceedings contain 25 papers in all out of which 5 are in Hindi and the rest in English on various topics relating to Prakrit Studies. Apart from many good research papers from well known scholars the collection also includes two articles on the problems faced by Prakrit Studies and their solutions. A brief note by the editor in the beginning is followed by details about the Preparatory Committee, topics for the Seminar, proposed extension lectures, messages received from Indologists from within the country and abroad, a welcome address by the Chairman of the Preparatory Committee, extension lecture by the late Dr. A.N. Upadhye on the literary and philosophical values of Prakrit Studies, programme of the Seminar, list of non-local and local participants, a brief report on the Seminar and recommendations of the Seminar.

The value of Seminars on various branches of Indology cannot be over-emphasised since these occasions not only provide forums for exchange of views on various topics but also highlight the progress made by researchers in a particular branch as well as problems being faced and the steps required to solve them.

The recommendations of the Seminar reproduced on page xxxi and made by scholars from within the country and abroad in their messages to the organisers deserve attention of State and Central Governments as well as of educational organisations and one should hope they will be given proper consideration and suitable steps will be taken to give them a concrete shape.

The price of the paper of back volume could perhaps be a little lower. All the same the organisers of the Seminar deserve appreciation for the venture and the University Grants Commission for providing financial assistance to make it a success.—O.P. Bhardwaj

AUTOBIOGRAPHICAL NOTES OF MM DR. SIR GANGANATHA JHA ed. Hetukar Jha, Ganganatha Jha Kendriya Sanskrit Vidyapeetha, Allahabad, 1976, pp. 156, Price not mentioned

The existence of this work was brought to the notice of the editorial board of the Journal of the Ganganatha Jha Kendriya Sanskrit Vidyapeeth first in the year 1974. The work brings out many interesting facets of the life of late Dr. Ganganatha Jha which have so far remained unknown even to his close associates, disciples and lovers. Apart from this, the facts about the conditions prevailing in the country in general and educational, social and political in particular, are also brought to the notice of the readers. The work is a valuable addition in the list of Autobiographies published so far and will be a veritable source of inspiration for the students and scholars of Indology. The publication of this volume in itself is a fit homage to the great scholar who had in him a rare combination of the traditional erudition and critical approach and the wide outlook of modern scholarship. We owe so much to Dr. Jha that without his works on Mīmāṃsā, Nyāya and Vedānta, the European and the Indian scholars could not have succeeded in their contribution. His zeal for understanding the Indian systems of philosophy, translation and reflecting upon it regularly carried him far in his pursuit and his life pattern appears now as a manifestation of that very zeal. The entire account presented here appears as a document prepared by a keen observer who has meticulously recorded, without imposing himself anywhere, events of much varied nature as Pandits' deputations on the one hand and intrigues in the establishment of the School of Oriental and African Studies, London and Banaras Hindu University, on the other. No amount of analysis or interpretation

could make things more clear or more understandable than the account itself which does not hide anything for self defence or self justification. From beginning to the end, there is one thing that apparently strikes one and that is the catholicity of the mind of the author. The editor has taken great pains to bring the whole thing to its present shape from scattered notes of Dr. Ganganatha Jha who wrote them portion after portion from his memory. - P. Gupta

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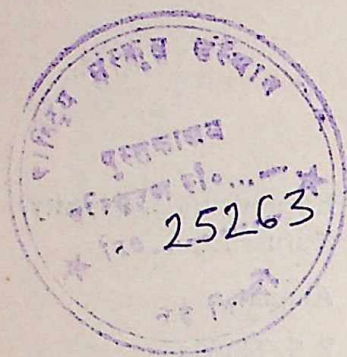
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